

Sets in Order THE OFFICIAL MAGAZINE OF

SQUARE DANCING

DECEMBER, 1965

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Sets in Order

462 N. Robertson Blvd., Los Angeles 48, Calif.



("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

... Square dancing here in Guantanamo Bay, Cuba, is still going strong with nine squares currently in the club and another class now under way...

Thanks again for a wonderful magazine. I had the pleasure of attending the Earl Johnston-Al Brundage-Dick and Ardy Jones Clinic in New Hampshire just recently and certainly learned a lot from these masters.

Jerry Higdon
Guantanamo Bay, Cuba

Dear Editor:

I ran into an old 1961 issue of Sets in Order and it seems to be a perfect publication to help square dancers. My wife and I are new square dancers and Sets in Order seems to be the very thing we need.

We belong to the Firebelles and Beaux of Alta Loma. It is a new club formed from a recent class. We dance once a month and have excellent attendance and visitations from other clubs has been wonderful.

My wife and I have subscribed to two other publications on square dancing but they do not carry the information or help, to make a person a better square dancer...

Nelson R. McDonald
Ontario, California

Dear Editor:

... We wouldn't miss an issue of Sets in Order. It has been a great help to my husband Vernon (Chairman, Central Missouri Callers Assn.) in getting information — and please, don't drop the Party Corner.

Joan Shisler

Dear Editor:

Fred and I planned to be at Asilomar after the Convention at Dallas but destiny changed all our plans. On April 4 I was the victim of a serious freak accident which crushed the lower part of my body. I was hospitalized 2½

(Please turn to page 50)

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SPECIAL EVENTS TRACKS RECORD

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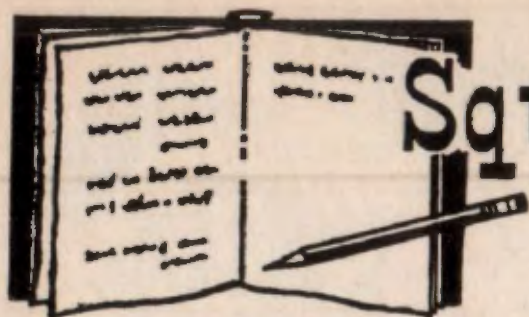
- 4847 — "Gravy Train" — Called by Bob Johnston
- 4846 — "Enjoy Yourself" — Called by Max Forsyth
- 4845 — "Tenderfoot" — Called by Bruce Johnson

LATEST IN ROUNDS

- 4710 — "Tonight You Belong To Me" / "Dancing On My Heart"
- 4709 — "Debut In Waltzing" — A basic Teaching Series
- 4708 — "Day-dreams" / "Tennessee Saturday Night"
- 4707 — "Moonlight Cocktails" / "Vagabond Two-Step"

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Square Dance Date Book

- Dec. 3-4—Buffalo Winter Square Dance Festival, American Legion Hall, Buffalo, Wyo.
 Dec. 4—Houston S/D Council Jamboree
 Fonde Recr. Ctr., Houston, Texas
 Dec. 5—First Squarenaders Winter Festival
 St. Joseph's Hall, Olney, Ill.
 Dec. 10—Dudes & Dolls Guest Caller Dance
 Gerry's Roller Rink, South Corbin, Ky.
 Dec. 19—Square D Club Guest Caller Dance
 Fireman's Club, Shreveport, La.
 Dec. 21—Guilford Shoreliners Guest Caller
 Dance, Guilford, Conn.
 Dec. 27—6th Annual Snowball R/D Party
 D-C Ranch, Toledo, Ohio
 Dec. 29-Jan. 2—15th Annual "Year End" Camp
 Masonic Hall, Keene, N.H.
 Jan. 9, 1966—Annual Florida Round Dance
 Spectacular, Munic. Audit., Sarasota, Fla.
 Jan. 9—Oklahoma State Fed. Directors Meeting
 Oklahoma City, Okla.
 Jan. 14-16—Annual Southern Arizona S/D
 Festival, Tucson, Arizona
 Jan. 15—Calico Squares Guest Caller Dance
 Baltimore, Md.
 Jan. 23—March of Dimes Benefit Dance
 Ranchland, Mechanicsburg, Pa.
 Jan. 23—6th Orange Co. March of Dimes Bene-
 fit, Orange Co. Fairgr., Costa Mesa, Calif.
 Jan. 29-30—Okla. State Fed. Callers Clinic
 Sooner Hall, Oklahoma City, Okla.
 Jan. 31—New Dancers Jamboree
 Mason Park, Houston, Texas

CLASS PROMOTION IN GLASGOW

Square dancers in Glasgow, Montana, put out an attractive "flyer" to entice folks into their new classes last fall. Printed on bright gold, attention-getting paper, the flyer invited, "Join in the Fun that is Square Dancing." Then, asking the questions, "What is Square Dancing?", "Why Square Dance?", "How Do I Learn to Square Dance?" and the very important, "What Does it Cost?" went on to give the appropriate answers.

Under, "What is Square Dancing?", among the answers were: 1. It is a sport which develops the ideals of friendly cooperation towards a common goal. 2. It is a family type recreation where none excel and all may succeed.

Sets in Order

Published monthly for and by Square Dancers
and for the general enjoyment of all.

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GENERAL STAFF

| | |
|---------------------|----------------|
| Editor | Bob Osgood |
| Assistant Editor | Helen Orem |
| Contributing Editor | Chuck Jones |
| Subscriptions | Jane McDonald |
| Business Manager | Jay Orem |
| Advertising Manager | Marvin Franzen |
| Dancer's Walkthru | Becky Osgood |
| Record Reviews | Merl Olds |
| Art Department | Ross Reeder |
| Photographer | Joe Fadler |
| Art Consultant | Frank Grundeen |

TABLE OF CONTENTS

| | |
|----|--|
| 3 | From the Floor |
| 5 | Square Dance Date Book |
| 6 | On the Record and Record Report |
| 11 | As I See It, by Bob Osgood |
| 17 | The Dancer's Walkthru |
| 22 | Discovery—Department for New Square Dancers |
| 26 | Style Series: Everybody Chain |
| 28 | Ladies on the Square |
| 29 | Round the Outside Ring |
| 33 | The Workshop |
| 59 | Paging the Roundancers: Jerry and Phyllis Wareham |
| 74 | Experimental Lab |
| 76 | The Caller of the Month: Jack Murtha |

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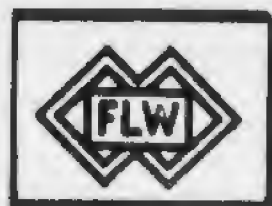
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SINGING CALLS

ENGINE NO. 9 — Wagon Wheel 203

Key: G

Tempo: 124

Range: High HC

Caller: Jerry Haag

Low LC

Music: Western 2/4 — Guitars, Bass, Drums, Banjo, Harmonica

Synopsis: (Break) Ladies chain $\frac{3}{4}$ — circle — allemande — forward two for a thar star — slip clutch and U turn back — do sa do — allemande — promenade. (Figure) Heads square thru — do sa do — ocean wave — double eight circulate — corner swing — allemande — right and left grand — promenade.

Comment: A contemporary tune played with good use of guitars. Dance uses "double eight circulate" with no explanation so callers (and dancers) will have to be familiar with its use.

Rating: ☆☆

LAZY RIVER — Kalox 1051

Key: E Flat

Tempo: 128

Range: High HE

Caller: Lee Helsel

Low LA

Music: Western 2/4 — Guitars, Banjo, Clarinet, Bass, Vibes, Piano

Synopsis: (Break) Circle — corner do sa do — see saw — allemande — grand right and left — box the gnat — girls promenade — box the gnat — promenade. (Figure) Allemande — swing — ladies promenade — partner right — allemande — do sa do — men star left — do sa do — corner swing — promenade.

Comment: A new instrumental with very good music to a tune done before by Lee on another label. Dance is the same and it is recorded in the same key. The tune has an exceptionally wide voice range.

Rating: ☆☆

(Reviews continued on page 8)

| | |
|-----|--|
| HF | |
| HE | |
| HD | |
| HC | |
| HB | |
| HA | |
| LG | |
| LF | |
| LE | |
| LD | |
| LC | |
| LB | |
| LA | |
| ELG | |
| ELF | |

HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follow: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.



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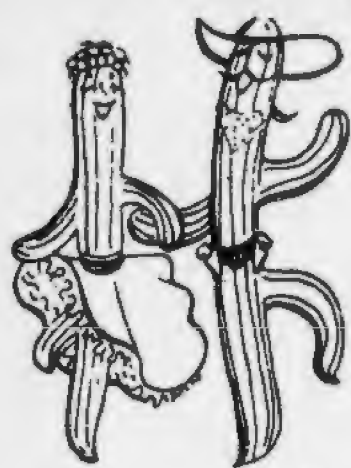
Bob and Becky Osgood (California)
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Don and Marie Armstrong (Florida)
Dave and Angie Taylor (Michigan)
and
Al and Norma Berry (Canada)

*Depending upon the number of square dancers who sign up.

You'll find this illustrated itinerary of the tour in last month's issue of Sets in Order. For additional copies write:

Square Dancers
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SHORTNIN'— WAGON WHEEL 202

Key: B Flat Tempo: 123 Range: High HA

Caller: Jerry Haag Low LB

**Music: Western 2/4 — Guitars, Drums, Bass,
Banjo**

Synopsis: (Break) Ladies chain — chain back — do paso — thar star — slip clutch, allemande — grand right and left — do sa do — promenade. (Figure) Heads lead right, circle to a line — up and back — right and left thru — roll away — up and back — star thru — U turn back — right and left grand — pull by partner — swing next — promenade.

Comment: Dance patterns are conventional and well timed but the tune is quite repetitive and lacks interest. **Rating: ☆**

WILD AS A WILDCAT — MacGregor 1078

Key: F Tempo: 127 Range: High HC

Caller: Chuck Raley Low LC

**Music: Western 2/4 — Guitar, Banjo, Piano, Ac-
cordion, Bass, Drums**

Synopsis: Ladies promenade — men fall in single file — girls backtrack — box the gnat — pull by, allemande — weave — do sa do — promenade. (Figure) Heads promenade half — right and left thru — square thru — do sa do — ocean wave — swing thru — men trade — all promenade.

Comment: A lively tune and good music. Dance patterns are contemporary and easy.

Rating: ☆☆

EVERYWHERE YOU GO — Blue Star 1772

Key: B Flat Tempo: 130 Range: High HB

Caller: Bob Fisk Low LA

**Music: Western 2/4 — Accordion, Banjo, Piano,
Clarinet, Bass, Guitar**

Synopsis: (Break) Circle — allemande — right and left grand — box the gnat — wrong way grand — box the gnat — promenade. (Figure) Heads do sa do — ocean wave — swing star thru — circle — make a line — up and back — right and left thru — cross trail — corner swing — promenade.

Comment: An excellent tune and well played music. Dance patterns are conventional.

Rating: ☆☆

THEN I'LL START BELIEVIN' IN YOU — MacGregor 1079

Key: A Tempo: 126 Range: High HA

Caller: Bill Ball Low LA

**Music: Western 2/4 — Guitar, Accordion, Piano,
Celeste, Drums, Bass**

Synopsis: (Break) Circle — allemande — do sa do — gents star right — allemande — weave — do sa do — promenade. (Figure) Heads lead right — circle to a line — pass thru — bend the line — star thru — do sa do — ocean wave — pass thru — swing — allemande — do sa do — promenade.

Comment: Dance patterns are conventional and have good timing. Recorded well towards the low side and this may make it difficult for callers to put much expression in the dance.

Rating: ☆+

(Please turn to page 62)



MAC GREGOR

NEW RELEASES

FLIP INSTRUMENTALS

#1082 "D-T HOEDOWN"

CALLED BY: TOMMY STOYE

**#1083 "SILVER THREADS AND
GOLDEN NEEDLES"**

CALLED BY: JOEL PEPPER

Music By FRANK MESSINA AND THE MAVERICKS



LAST MONTH'S RELEASES

FLIP INSTRUMENTALS

#1080 "YAH-YAH-YAH"

CALLED BY: BOB VAN ANTWERP

**#1081 "DON'T LEAVE ME
DARLING"**

CALLED BY: FENTON 'JONESY' JONES

Music By FRANK MESSINA AND THE MAVERICKS



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CALLED BY JOHNNY LE CLAIR



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SIO 159 DOING WHAT COMES NATURALLY

Called by Bob Page

SIO 158 TOO LATE

Called by Ed Gilmore

SIO 157 CHAINING THE OCEAN

Called by Tommy Cavanagh

SIO 2147 HIGHLAND FLING/JIM JAM

Music by The Artists

POPULAR SQUARES

SIO 155 JAVA

Called by Jack Jackson

SIO 154 RIDIN' DOWN THE CANYON

Called by Johnny LeClair

SIO 151 PAY DAY

Called by Bob Page

SIO 150 COCOANUTS

Called by Tommy Cavanagh

BAL 116 BLOOM IS ON THE SAGE

Called by Ed Gilmore

BAL 114 DRUMMER'S BALANCE

Called by Ed Gilmore

JBL 5001 ROCKIN' THE POLKA

Called by Joe Lewis

JBL 5006 SATURDAY NIGHT

Called by Joe Lewis

ROUNDS

SIO 3152 TAMMY AND BLUE MONDAY

SIO 3151 SLY OLD TWO-STEP and GONE TWO-STEP

SIO 3150 KOKONUTS and BARBIE



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ED GILMORE
(on Balance)



TOMMY CAVANAGH



JACK JACKSON



A. KRONENBERGER



FRANK LANE



DUDE SIBLEY



JOE LEWIS
(on J-B-L)



BOB OSGOOD



EARLE PARK



BOB RUFF



BOB PAGE



AS I SEE IT

bob osgood

December, 1965

SYMBOLIC OF THE SEASON, the candle on our cover this month also stands for the true values that belong to this activity. As we enter this festive season we pause in our work to reflect on actions that have a bearing on square dancing's future.

Many of you have written asking how we have felt concerning the prospects of a national organization. We've answered, as we have in the past, that we're for *anything* that seems to be in the best interest of this hobby. It is our feeling, however, that national organization is *not* the answer.

Here is what we *do* advocate; assistance and cooperation on the part of all square dance publications, local associations and dancer groups in an all-out endeavor to increase the quality of caller-teacher leadership. This we feel is foremost if we are to have a successful future. We also feel that there is need of a training program for dancer-leadership at the club level.

Second; we advocate a form of cooperation between all existing square dance associations so that there can be an interchange of ideas and goals. Such a program is being fostered by the executive board of the National Square Dance Convention and deserves serious consideration.

Third is the Annual National Square Dance Convention itself and it is our feeling that much good can come from this dedicated enterprise once it has found the answer to some of its more serious challenges.

Next we would point up the importance of the Lloyd Shaw Foundation whose stabilizing potential can be an extremely valuable factor in square dancing's future.

And, we don't overlook the part we play in all of this. Communications is important and Sets in Order, as an official voice of this activity, pledges to continue its efforts in behalf of all that is good concerning square dancing.

There is more to our belief than just this. In the issues to follow we hope to lay out a con-

structive plan with the assistance of outstanding leaders in this activity. This will be our goal for 1966.

The National for 1966

THE FOLKS in Indiana are now off and running. You will be seeing more and more publicity during the next few months aimed at attracting you and your square dancing friends to Indianapolis for the Fifteenth Annual National Square Dance Convention next summer.

Indianapolis, home of the greatest road race of them all, and center of an enthusiastic square dance activity, promises to spread out the welcome mat in the warm tradition of past conventions.

Now is a good time to make your plans for summer 1966. Turn to the center of this issue and you will find a special National Convention portfolio complete with pre-registration forms. By registering now, you'll assure yourself not only of a barrel of square dancing fun, but choice hotel reservations before it's too late.

What's Most Important?

WE RECEIVED A LETTER recently from some very good friends of ours in Texas who almost apologetically explained that while their convention held last June wasn't the largest, they still thought it was *pretty good*. Somehow this feeling of "size" set us to thinking.

How many times has the success of one of your dances or festivals or classes been based on the number of people who attended? When you come right down to it, size is such a relatively *unimportant* measuring stick for success.

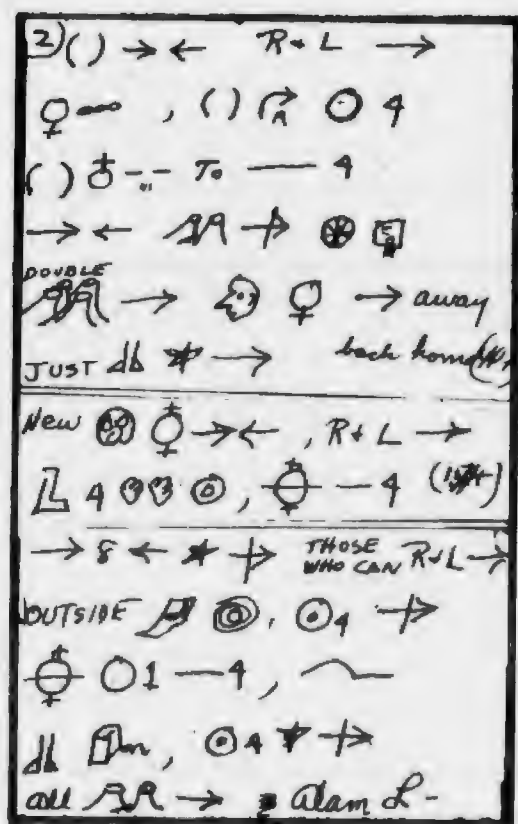
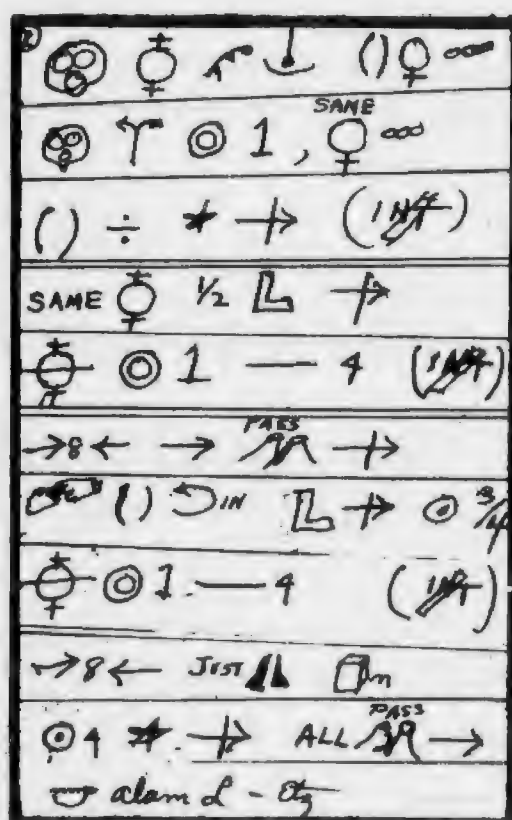
One time Becky and I chanced upon a group of square dancers, three couples of them, in Valdez, Alaska, who week after week had hoped that they might find one more couple to make a square. When we dropped in to their town that evening to fill up the vacant place, you couldn't have thought any square dance could be quite so successful. One square

for a square dance! How improbable this might seem to some whose regular club night never attracts less than twelve or fourteen squares. And yet in all their party nights, none of those clubs could have felt more successful than the single-square club in Valdez.

We sincerely felt that the convention in Dallas was a success for so many reasons which we consider to be far more important than size. We wish that folks didn't feel it was necessary to bring numbers into the picture so long as the number necessary to pay for the overhead is realized. Try making your next measurement on the percentage of people who return to your dances; the "buzz level" of the dancers between tips and after the dance; the evidence of friendliness, smiling faces, and warm greetings. These — not size — are the important factors in the success of your square dance event.

We Never Cease to Wonder

A FRIEND OF OURS not long ago gave us a collection of calls her husband had used when he called square dances. She defied us to try and figure out just what the calls meant. We've managed to figure most of them out; here are some samples; perhaps you'd like to take a crack at them, too.



On The Record

MERL OLDS, who does such a crackerjack job for us in our monthly Record Reviews, came up with some interesting observations recently. It appears that three or four

years ago we went through a trend in singing calls where, during the lyric portion of the chorus, an eight chain thru movement predominated. Then about a year or two ago, everything switched to grand squares and it seemed almost one out of every two new singing calls featured a grand square during that portion of the dance where the caller usually sang the words intended for the original song.

At the present time, Merl observes, weave the ring seems to be in vogue and if you'll look through a good assortment of singing calls for the last several months, you'll find quite a number prominently displaying the weave the ring pattern.

We're delighted with the number of letters we get commenting on the record review section of Sets in Order. We realize that many of you don't always agree with our reviewer. However, most of you realize that because we do use the same reviewer on all our records, you can depend on his consistency, and thereby set your own standards of what dances best fit your needs.

As one writer recently put it, "I certainly don't stick to just the three and four star numbers in the column but find that many of the selections that rate only one or two stars with your reviewer consistently fit my needs in particular categories."

We hope you'll be just as discriminating and just as selective when comparing these reviews against your own likes and dislikes.

Knowhow Needed

THE RADIO AND RECORD technicians who do such a smooth job in mixing the sound of music, voices and sound effects are true artisans in their field. Those responsible for demonstrations, exhibitions, style shows, pageants, etc., where square dancing is involved could very well take a page from the notebook of one of these sound experts.

Not long ago, while sitting in the audience viewing a rather large square dance style show, we and the rest of the audience struggled to hear the commentator as she attempted to talk over background music blaring through the same sound system.

At another time, as we watched some dance demonstrations with thousands of square dancers, we were made to feel rather uncomfortable by the lack of audio planning that

accompanied the show. In this case, a group of dancers, just announced, promenaded onto the floor to the accompaniment of a lively hoedown. Once in a large circle, they stopped and froze in place. The music also stopped abruptly right in the middle of a phrase. After a couple of nervous mis-starts and a long scratchy lead-in to the record, the music started again and the dancers were off and running. At the completion of their number, the same thing happened. Record stopped, the dancers froze in a bow to the audience, the needle was lifted and once again started in its long scratchy path opening the music so the dancers could once again promenade off.

In the case of the fashion show, a little pre-planning would have indicated at just which level the music should be set so that it could be heard faintly in the background without distracting from the voice of the commentator.

With the exhibitions—and the problem is all too frequently the indication of an amateur performance—the entire production could be greatly enhanced through the use of fresh records devoid of scratchy surface noise—or possibly even a pre-recorded tape. Secondly, the volume of music should be brought up gradually for an entrance and then reduced just as gradually to avoid the awkward sound of the setting and lifting of the needle.

We realize, of course, that under stress, sometimes without rehearsal, these things go on as best they can. But when we do have time and when we are looking for as smooth a performance as possible, a few tips taken from our friends the recording technicians and a little preparation done in advance will certainly pay huge dividends.

Keeping Score

STATISTICS IN SQUARE DANCING are intriguing. And we always find a large degree of interest in the outcome of some poll or census that has been taken in some area.

More than one square dance club and vacation institute has managed through the help of a pedometer to guess the number of miles an average square dancer dances during an evening or a week of square dancing. The number of beginners to come through classes in any area over a given period of time is also interesting conversation material. Here are some statistics recently dug up by the Bar Naught Square Dance Club in Minnesota and

reported in The Roundup, publication for the Square Dance Federation of Minnesota:

According to the president's wife, Stella Turner, the club had just finished a season of 36 dancing nights. They had danced to 16 different callers during this period of time. They had 492 squares or 3,936 square dancers. They danced 864 squares and 792 round dances.

In the refreshment department, Stella's statistics are a bit overwhelming. The Bar Naughts consumed, it turned out, 12 watermelons, 64 quarts of ice cream, 480 pieces of cake, 146 dozen rolls, 330 cake squares, 115 dozen donuts, 31 dozen sandwiches, 129 dozen cupcakes, 80 dozen bars, 50 dozen cookies, \$80.00 worth of cheese, and to wash all of that down, 7,500 cups of coffee.

Remember When

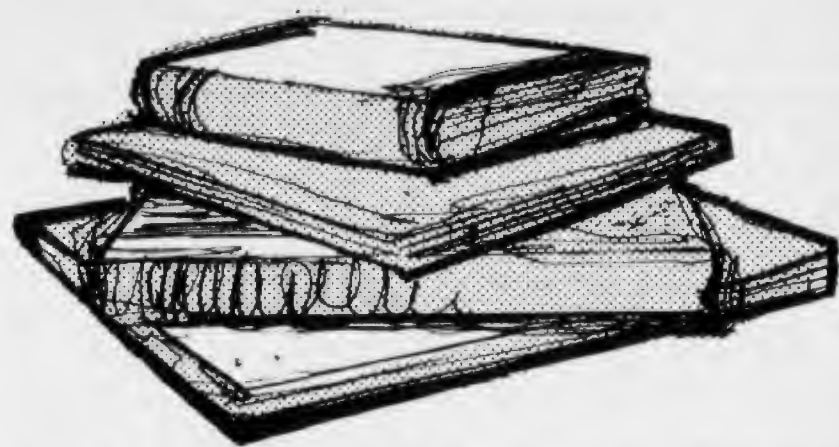
LOOKING BACK THROUGH seventeen years of publication, one can't quite get entirely away from a bit of nostalgia.

Those of you who have been in square dancing ten, twelve or fifteen years or more, may be able to remember back...

- When square dance dresses touched to the floor, were made out of cotton and sometimes took four or five hours to iron,
- When Black Hawk Waltz, Canadian Barn Dance, Cotton-Eyed Joe and the Valeta were among our round dances—and everybody got up to dance every round,
- When Riptide was considered to be *just about it* when it came to difficult dances,
- When there was only one square dance vacation institute in the country,
- When men's shirts were made out of gabardine, were decorated with fringe, sequins and suede emblems,
- When a caller could carry all his records in one case and when it was unusual to have more than one new singing call introduced in a three months period,
- When public address systems had no variable speed and virtually every record used by a caller was *just too fast*,
- When every dance, even the smallest ones, featured "live music,"
- When you attended your first festival,
- When cross trail was "invented" and we worried that this rash of new movements would kill off the activity within a year.

SQUARE DANCING IN AMERICAN AND BRITISH LITERATURE

*As Collected by Bart Haigh
Kew Gardens, N. Y.*



On the Caller

In Charles Dickens' "A Christmas Carol," the fiddler-caller enters with a music book, goes to a high desk and makes an orchestra of it, "tuned like fifty stomach aches." After the dancers had messed up the dance so they were all top couples and no bottom couples, "the fiddler plunged his hot face into a pot of porter, especially provided for that purpose. But scorn- ing rest on his reappearance, he instantly began again, though there were no dancers yet, as if the other fiddler had been carried home, ex- hausted, on a shutter; and he were a brand- new man, resolved to beat him out of sight, or perish."

"Pioneer Life in America" says of the caller, "The caller was generally a personable, glib- tongued fellow with strong lungs who was rated according to the new figures or move- ments he could improvise."

From Owen Wister's, "The Virginian," all we know about the caller is that there were at least two of them who both played the fiddle and the calls were, Salute Your Honey and, First Lady Centre.

In Washington Irving's, "Rip Van Winkle and Legend of Sleepy Hollow" we read, "and now the sound of music from the common room or hall, summoned to the dance. The musician was an old, gray-haired negro . . . (who) scraped on two or three strings, accom- panying every movement of the bow with a motion of the head, bowing almost to the ground and stamped with his foot whenever a fresh couple were to start."

Sinclair Lewis describes caller Dave Dyer in, "Main Street"—"capering in the center of the floor, loose-jointed, lean, small, rusty- headed, pointed of nose, clapping his hands and shouting, 'Swing y'pardners—alamun lef!'"

On the Music

Since the caller was usually the fiddler, we might mention here the instrumentation of some of the orchestras. From Thomas Hardy's,

"Return to the Native"—"The flag above the wagon which held the musicians—trombone, ophicleide and French horn."

From, "Pioneer Life in America," "The suc- cess of the dance depended upon the caller and the fiddler, two of the most colorful indi- viduals in any community and, if good, not without repute and importance . . . In addition to playing, the fiddler livened up the proceed- ings by a little clowning. Some could toss their fiddles into the air or flip them upside down without losing a beat. Others waved their in- struments backwards over their heads while they played."

In George Eliot's, "Adam Bede," "while Joshua's preliminary scrapings burst into The White Cockade, from which he intended to pass to a variety of tunes by a series of transi- tions which his good ear really taught him to execute with some skill."

Another of Thomas Hardy's novels, "when the fiddlers as well as the dancers get red in the face . . . the fiddlers no longer sit down but kick back their chairs and saw madly at the strings with legs firmly spread and eyes closed, regardless of the visible world."

On the Dancers

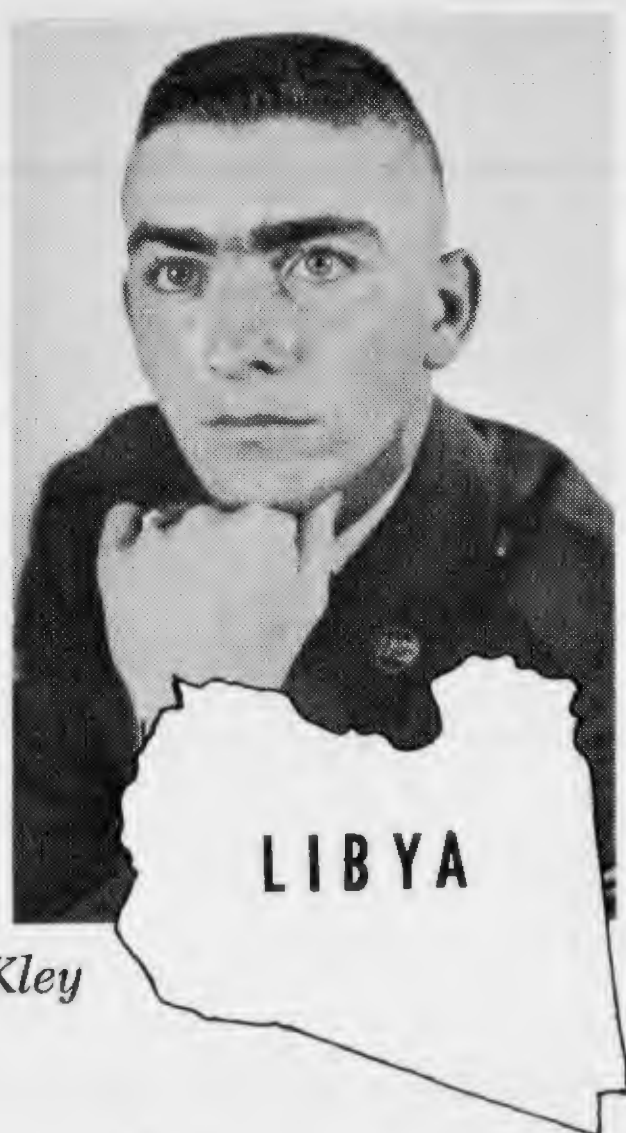
As for the names of the dancers that famous authors have written about or things in gen- eral about them, we offer the following.

We read in Dickens, "Old Curiosity Shop," "However, Mr. Swiveler had Miss Sophy's hand for the first quadrille."

From a chapter in a Thomas Hardy book entitled, "They Dance More Wildly," we find, "Dick had secured Fancy for that most delight- ful of country dances, opening with six-hands- round."

For the most unusual dancers the prize goes to Lewis Carrol's Lobster Quadrille from, "Alice's Adventures in Wonderland." "Two lines," cried the mock turtle, "seals, turtles, salmon and so on, then when you've cleared all the jellyfish out of the way—"

YOUNG AIRMAN CALLS IN NORTH AFRICA



*By A1C Stanley L. Kley
Wheelus AFB
Tripoli, Libya*

JULIUS CAESAR was one of the most renowned figures in history. Yet, if it had not been for the antics of Cleopatra, we might not remember him so well today. In modern times — just three short years ago — it was another woman who so inspired a Wheelus resident that today he is one of the youngest professional square dance callers to come out of the United States. This honor belongs to 23-year-old Airman Second Class Allan (Al) Stevens, traffic control dispatcher of the 1615th Support Squadron located at the North African base.

The story began four years ago in the quaint New England town of Derry, N.H. The place — the meeting-grounds of the local teen-age square dance club, the Sundown Shufflers.

Because Al's father couldn't drive his two younger sons to the weekly square dance hoedown one night, Al, the oldest, did the driving. At the time he was about to let the boys out of the automobile, he spied a very pretty girl entering the building. Before Al knew what was happening he was not only out of the car and inside the hall but a member of the club and a very active one at that.

The future caller went thru the basic square dance course and in February, 1962, attempted to join a callers class. An emphatic rejection resulted because he lacked experience as a dancer, one of the most important prerequisites for any successful caller.

About this time Al decided to try the United States Air Force. After attending Pinkerton

Academy, the New Hampshire College of Accounting and Finance and working as a farm hand during the summer months, the Air Force looked like a flying carpet to travel and adventure so Al joined up.

Upon completion of basic training at Lackland AFB, Texas, Al was transferred to Keesler AFB, Miss. There he joined the teen square dance club on base and learned all he could about dancing and calling, as well. A reassignment for the club's caller made an opening for Al and before long he was chosen to be permanent caller. Luck was with the young airman when a second reassignment made another opening for calling at the base's adult club and Al was able to fill it capably.

One evening while Al was calling for the adult club, nationally known caller Max Forsyth, who was in New Orleans, came out to hear the young caller. He was impressed to the point of inviting Al to call at a Western Festival Dance in New Orleans. Two months later Al performed at a similar hoedown in Mobile, Ala. Other invitations followed and soon Stevens was making frequent appearances up and down the Eastern Seaboard.

Invited to Appear on TV

A military leave opened up more opportunities for Al as he called for a Country and Western Festival in his home town of Derry. On the program with him were Jim Reeves, Webb Pierce and George Hamilton IV. Upon hearing Al, Pierce invited him to appear in Nashville on a network TV program in conjunction with the famed Grand Ol' Opry. Because of class commitments, Al could not keep this particular engagement, unfortunately.

After completion of 8 months' training at Keesler, Al was reassigned to Travis AFB, California. He carried with him a letter of introduction to the president of the Callers Association of Northern California and it was only a matter of time before the energetic airman was a member of the group and calling in the San Francisco area.

While he was in California, Al was offered a recording contract from a Los Angeles firm but this time it was notification of his Wheelus reassignment that resulted in the cancellation of contract negotiations. Uncle Sam's contract took precedence.

Keesler, California, Wheelus, really made little difference as far as Al's calling was concerned for one of his first calling stints in

Tripoli took place at a farewell party for the Honorable E. Allen Lightner, then the United States Ambassador to Libya, and Al was on his calling way again.

Currently Al calls for the only club in North Africa, Tripoli Twirlers. He is the only square dance caller active in the area and plans to start a club for Wheelus AFB dependents and

a beginners class for adult couples only.

Airman Stevens' own reaction to all of this is summed up when he says, "If it weren't for the military I would not be where I am today, that's for sure. And as far as square dance calling is concerned, I enjoy every minute of it because the people are happy. If I can contribute in this way I am satisfied."



PEACE CORPS IN HAWAII DISCOVERS SQUARE DANCING

By Dr. Carl Correale — Hilo, Hawaii

AS A MEANS for breaking the ice and warming up relations between Peace Corps trainees and the people of the community with whom the trainees study and work there is *nothing* that can compare with square dancing together. This fact was uncovered last April 23 when it was tried for the first time here in Hilo after an "Aloha" dinner, just as a part of the evening's entertainment. However, once the square dancing portion of the evening went into full swing no one wanted any other entertainment so that great fun, waves of laughter and unbounded good cheer prevailed until quitting time. No one really wanted to quit; if the trainees had not had a mountain-climbing, early-rising chore the next morning they'd have danced on thru the night!

Selling Square Dancing

We do not know if other square dance clubs situated near Peace Corps training areas were ever invited to put on a square dancing evening for the trainees. Perhaps we at Twinkle-toes Twirlers are the first to have this wonderful experience. This contact may serve as a fine incentive to others to investigate this means as another way to make known to greater numbers the virtues of square dancing. Of the more than 60 local residents who danced with the trainees that night quite a few asked about our square dance club. Almost all said they could not wait until the next Friday when we were invited to repeat our performance and of course, readily agreed. They had never realized square dancing could be so much fun, many of them said.

In a tiny state, on a "big" island and in a

small city it is most difficult, sometimes, to round up just one square of dancers. So, one may imagine the tremendous impact on walking into a huge school gymnasium and finding over 100 people waiting to dance—12 squares on the floor, clapping out their eagerness to begin. It was very basic stuff, naturally, for the majority had never danced a square dance. However, nobody ever had more fun with a simple Grand Right and Left than those people did.

We threw in three easy Mixer Dances for variety. They were White Silver Sands, G.K.W. Mixer and Patty Cake Polka, all of which brought gales of laughter and much enjoyment. It makes a caller's heart skip a beat with glee to find he can give so much pleasure with so little effort, really.

The whole thing made a happy send-off "Aloha" for these trainees of Malaysia #9 Peace Corps Training Group. Fellows and gals who must leave the luxuries and easy living of our advanced civilization for two years of seclusion and hard work in some of the most desolate places on earth certainly deserve the proper send-off.

If square dancing can serve to help them endure their labors and responsibilities more happily or if they can perhaps take some knowledge of square dancing with them to these "backward" areas, everyone could benefit in many ways.

Here in Hilo, the square dancing is going to be a regular part of our square dance group's, "Aloha, Peace Corps," you may be sure.

THE DANCER'S WALKTHRU

Sets in Order

HOW TO DO DEPARTMENT

HERE'S A VERY SIMPLE but clever idea to add a novel Christmas touch to one of your holiday square dances. Submitted by Ethel Williams of Ontario, Canada, the Brantford Square-a-naders made these aprons for all the ladies to wear at their December dance last year.

Supplies needed for *each* apron are 1 yard of red or green ribbon and 1 large Christmas paper napkin.

Cut one sizeable triangular chunk from one corner of the napkin. Turn this section so that its right side faces the same direction as the right side of the rest of the napkin. Stitch this piece and the yard of ribbon to the rest of the napkin at the same place from where it was cut. And there you have an attractive but disposable paper apron.

Mrs. Williams suggests that this same idea might apply to other holidays such as Valentine's Day, Easter or Thanksgiving where appropriately decorated paper napkins are available. And she further adds that if a club were to use these regularly, four or five napkins could be sewn together and then removed layer by layer as they became soiled.

IDEA FOR WELCOMING YOUR GUESTS

The Lima Grand Squares of Rochester, New York, shared this idea with us and pass it along to other clubs who might be interested in doing something similar.

Many square dance clubs have guest books for their dance visitors to sign. So, too, have the Lima Grand Squares. This past summer, however, they decided to carry this manner of welcoming guests one step farther by presenting them with a card as a memento of their first visit to "The Barn," the location of

the club's summer dances.

The card is filled in with the guest's name, home club and date of visit, and has caused many favorable comments.

LIMA GRAND SQUARES
Extend a Friendly Welcome
 To
 Of
 Date

On Your Visit to
"THE BARN"



Red Marlon
 Nichols
 Pres.

An 8x10 framed enlargement of the same card is presented to all who call for the club, with the individual's name being printed in old English script.

It would seem that any extra way of saying Thank You to guests is always welcome and appreciated.

APPRECIATION FOR OUR SQUARE DANCE HALLS

How long has it been since you stopped and really looked around you at the place in which you square dance? It may be a school auditorium or multi-purpose room; it may be a church recreation room, a lodge, a store, a park or playground building, or perhaps it's a special hall built primarily for square dancing.

The WALKTHRU

Whatever type of location it is, take a moment now and say, "Thank you."

Are you aware that many areas of the country really have a problem when they seek out a place to dance? Some areas simply do not have suitable locations to hold square dances; others have splendid halls but won't allow square dancers to use them. Wrong impressions have been received over the years about square dancing and how it will harm a floor. It has been proven over and over again that square dancing will not damage a floor but it often takes time — a long time — to break down this erroneous barrier of misinformation.

And then another dragon raises its ugly head — price. Sometimes the perfect place for a club is found but the rental charge is all but prohibitive.

For those who are happily ensconced in a dance location now, do everything you can to protect and insure its future use for square dancing. Consider the following questions:

1. How clean do you leave the hall when you leave?

2. Are you on a friendly basis with the hall custodian (if it has one)?

3. Do you include this custodian in your refreshment period?

4. If he's been unusually helpful to the club have you thought about dropping a note to his superior?

5. And speaking of letter writing, schools, parks and playgrounds frequently get complaint letters, but seldom receive notes of thanks. If you're happy with your hall, have you thought about writing a note of appreciation to the authority in charge?

6. When you're planning a special party, do you send invitations to those folks responsible for the hall to join the fun as your guests?

7. Are you thoughtful about respecting any rules posted for the hall, such as those relating to lights, fire regulations, storage, etc.?

A happy and harmonious relationship maintained between a square dance club and the owners or supervisors of the hall can help others who may be having problems finding a spot to dance. Schools, churches, parks and recreation halls do maintain a link of communication with each other and a vote of confidence in one area may help open doors in another.

Size does not automatically guarantee success. Teamwork, serving the square dance community and getting things done while having fun are better marks of fulfillment. Our final Association Profile spotlights an Association small in size but not in purpose.

ASSOCIATION PROFILE #10

NAME: Magic Valley Square Dance Association

GEOGRAPHICAL AREA SERVED: The Lower Rio Grande Valley in Texas

AGE OF GROUP: Approximately 15 years

MEMBERSHIP: 192 persons

THE MAGIC VALLEY Square Dance Association has as officers a President, Vice-President and a Secretary-Treasurer, each office being filled by a couple and so listed. The officers are elected by a secret ballot of all Association members at the second annual Association dance and serve for one year from May to May. Each member of the Association is entitled to one vote either at an election or on any Association issue.

In addition to the three officers of the Association, its Board of Directors consists of the President of each square dance club in the Valley (or his representative), there being ten such clubs at the present time. These officers and the Board transact all needed business during an Association year.



Yearly membership cards for the Magic Valley Square Dance Association include pertinent information about the four annual Association-sponsored dances.

Dues in the Association are \$2.00 per person and membership is available on this individual basis. However this \$2.00 includes admission to four Association dances during the year.

These membership dances basically cover the financing of the Association and its projects.

A new banner
for the Magic
Valley Assn.



Additional revenue, if needed, is raised by holding extra Association dances, such dances generally costing \$1.50 per person for admission with teenagers being charged only 50¢. In addition the Association may hold subscription dances for both the Magic Valley and the State Federation papers.

The Magic Valley Square Dance Association is affiliated with the Texas State Federation of Square and Round Dancers and last month hosted the State Federation Conclave at McAllen, Texas, for the State's annual business meeting and election of officers.

An interesting facet of the Magic Valley Association is the number of tourists who become members of the Association. Because of its geographical location, the Magic Valley is a peak tourist area for the winter months with many people coming and staying four or five months. Some of these tourists who also are square dancers participate actively in the local clubs during the winter months and willingly join and support the Association year after year.

At each Association-sponsored dance two clubs act as hosts and handle refreshments. Non-members are admitted to these dances but pay an admission at the door.

The books of the Association are audited annually following the election of new officers and the Treasurer is asked to maintain a balance of \$100.00 as cash on hand for the new Board to start off its year and promote the first dance of the season.

Currently the Association is working to interest new dancers into the activity and to help organize teenage clubs. This work, along with its regular dances and newsheet, certainly fulfills its purpose which reads, "...to square dance, promote square dancing and provide for entertainment and fellowship of the members and their friends."

The many successful square dances the Asso-

The WALKTHRU

ciation sponsors along with the many friendships resulting attest to the value of the Magic Valley Square Dance Association.

SALUTING CLUB NOMINATING COMMITTEES

SOMETIMES THE RESPONSIBILITY of a Nominating Committee may seem to be a demanding task—that of finding suitable and willing people to fill the various offices. Some clubs bypass such a committee either by conducting open elections from the floor, by appointing various folks to the offices or by the type of governing board which is self-succeeding.

However, dealing here with the Nominating Committee, we do salute those individuals who can successfully come up with a list of qualified potential officers. Often-times a Nominating Committee will prepare an entire slate with one name for each office and then a club membership will unanimously accept such a decision. In order for this to be a happy accomplishment, though, the club must first

BADGE OF THE MONTH



Muskegon, Michigan, known as "the port city," was responsible some five years back for a group of square dancers deciding to call their club, the Seaway Squares. Appropriately their badge features the Great Lakes in a beautiful blue color on a black background.

The regular club badge is slightly larger than that illustrated as the member's name is also included at the bottom.

The Seaway Squares are equally proud of their city's fine harbor and of their fine, fun-loving square dance club.

The WALKTHRU

have complete confidence in the Nominating Committee, which in turn must use careful judgment about those it selects and which must also approach each candidate to see if he would be willing to serve.

After reading several square dance club By-laws from a cross-section of the United States, we find the general consensus to be that the club elects a Nominating Committee during one month and it in turn presents its slate the following month; or the club uses the current Board of Directors as its Nominating Committee. In both instances additional names are generally permitted to be presented from the floor. Many clubs request that either the club

Secretary or Vice-President sit in on all nominating meetings to keep a record of proceedings and to be available with club records of members in question.

A successful Nominating Committee should be impartial and unbiased and as a result may come up with the names of members who perhaps might otherwise be overlooked. Good potential officer material can be available in people where it is not always obvious on the surface. A Nominating Committee should take it upon itself to be well acquainted with all club members, and must, of course, be completely familiar with the duties of the offices to be filled. In this way it can happily team up qualities found in different members with the qualifications needed in the various offices.

SQUARE DANCE PARTY FUN

VARIATIONS ON A THEME

The most successful stunts and skits are often those which are improvisations on some already-tested method. To take an idea and then change it either to suit one's own needs or to make it better is the mark of a good party or game leader.

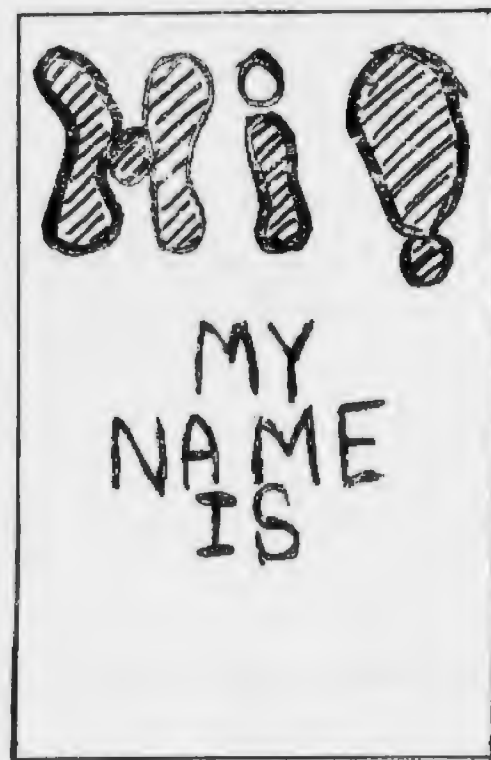
In the July 1965 issue of SIO we presented an "Animated Script" which could be used as entertainment at a large gathering. Now from Jim Veitch of Loves Park, Illinois, comes an expansion of this idea as used at one of their square dances.

name. This took care of dancer identification.

However, when it came time to present the stunt (which you'll remember was a story with



FRONT

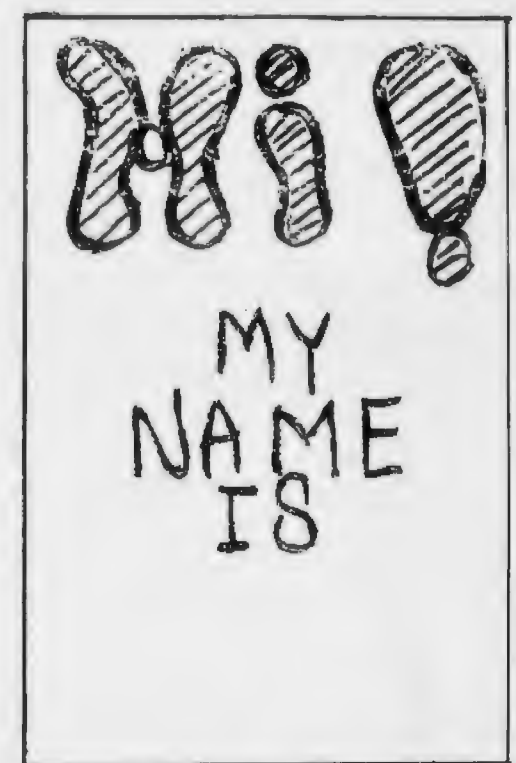


BACK

Mimeographed name badges were made and presented to each dancer as he entered the hall. Made out of fairly heavy, colored paper, these simply said, "Hi, my name is..." and had a space for each person to write in his



FRONT



BACK

one individual reading the script and the audience participating with appropriate sound effects) each dancer was asked to turn his name tag over. On the reverse side of each badge was a mimeographed picture of one of the characters in the story and the sound effect he was to contribute to the story.

By developing this stunt in such a manner the club accomplished several things. One, the audience was already divided into sections, ready to participate. Two, everyone was made to feel an active part of the skit. Three, clever name tags served a dual purpose and the guests all had an appropriate souvenir of the evening.

DANCES OF THE FIFTIES

IN NEW ENGLAND

By Clarence Metcalf — Sharon, Mass.



LETTERS TO THE EDITORS of square dance magazines have bemoaned the dearth of open dances for folks who have neither the time nor the inclination to keep up with all the latest gimcracks in square dancing. So — when Paul and Laura Merola, local round dance teachers, bought the big Canoe Club, with its excellent floor, in West Bridgewater, Dick Keith, one of the old-timers among callers in the area, “adopted” them and persuaded them last December to gamble an evening on an old-timers’ square dance.

The first dance was arranged on a sort of “put up or shut up” basis and to the extreme gratification of the promoters, attracted nearly 30 squares. Over half of these were made up of people who had dropped out of the activity anywhere from 3 to 7 years ago. We danced to singing calls that the dancers knew just as well as the callers and everyone agreed that this was what we had been looking for.

Of course the crowd did not consist wholly of old-timers. There were many “club-level” dancers on hand and they seemed to have just as much fun as we “low-level” characters. An amusing sidelight was a remark overheard in the ladies’ room, where one club-level gal said to another, “I’m glad we are as advanced as we are; otherwise we could never keep up with all of this stuff.”

Live Music

The callers worked with live music and about the only adverse criticism was that the musicians had become so accustomed to go-go-go tempos they did not get down to a comfort-level at all times. The consensus, however, was that the affair should be repeated — so we tried it again.

It was a horrible night — weatherwise. But despite the fog that made driving a chore, a goodly crowd was there, including many friends we had not seen for years.

The fun was even more evident than the first time. We did old, familiar dances, both round and square — and even managed a contra. As before, there was a generous sprinkling of club dancers and it was amusing to see their reaction to Barnacle Bill and to the basket-figure in which the ladies are lifted from the floor.

Because common sense indicated that drop-outs are not likely ever to dance as frequently as they used to, the “Dances of the Fifties,” as the effort was named, was scheduled to be a once-a-month affair. A schedule, running for several months, was set and was watched closely to see the results. Rigid rules were established that no figure or dance that was not in vogue prior to 1960 was to be used. And “hash” was to stay in the kitchen, where it belongs.

Variety Added

The interest held up fairly well so that the program was carried thru the season, with a dance one Friday each month thru May. Operations were suspended for the summer of 1965 but it was planned that they would resume in September.

The idea was better in its conception than in its execution. Part of the reason was that the musicians could not seem to slow their tempo down to the moderate pace desired. And if anyone has ever tried to do the “roll the barrel” figure in MacNamara’s Band at anything faster than 120, he will appreciate the problem.

Another reason might be that the callers were not too familiar with the older figures and didn’t approach them with any particular interest.

So the crowd leveled off at about 15 or 16 squares fairly evenly divided among us old timers and some of the newer dancers who
(Please turn to page 64)

DISCOVERY

DEPARTMENT
FOR NEW
SQUARE
DANCERS



DEAR NEW DANCERS:

IF YOU STARTED your square dancing back in late September or early October, you have now discovered many facets of this activity which have been opened for you during your learning sessions. Perhaps by now you have come to realize why square dancing has come to be known as "Friendship set to music" and why they say that "...friendship is square dancing's greatest reward."

As we mentioned here last month you have probably discovered by now that to make an error in square dancing is normal. The important thing is to find out later what you did, and try to get it straight in your mind in readiness for the next time the movement is called. Here are some other points concerning your hobby which you may have discovered.

Reaction Time — How long should it take you to react to one of your caller's calls after you hear it? Contrary to some belief, hearing isn't a signal to try and rush through a movement to its completion. Under normal circumstances you will hear a call while you are still in the process of completing another movement.



Seldom in the many activities we enjoy today, do we come in closer contact with other people than we do in square dancing. It's important that we are considerate and, as one of our square dance friends said, "we just watch our menus the nights we go square dancing and leave the garlic bread and other foods we enjoy of this nature alone."

There may be still two or three steps to complete and in these few seconds you think what you are going to do next — before you actually start into the next movement. Then, before you finish *that* movement you will be given your instruction for the next movement, etc. To be a good square dancer, you will find that you should move to the beat of the music, completing each movement *comfortably* before moving effortlessly into the next movement.

Styling. If you move *comfortably*, making the most of the music and taking a step on each beat, avoiding roughness, sharp erratic turns, and uncomfortable movements in the process, you are undoubtedly developing a good sense of *square dance styling*. There is a correct way of doing every movement. If you wonder about it, why not ask your caller to show you? Because every movement has a definite starting point and a definite completion point, it is of the utmost importance that these points be well understood by each one of us.

Important! Your caller will plan his evening program or lessons in such a manner that most of your review will come in the very beginning and, as he plans it, he will have certain things in mind to accomplish. For that reason, it's very important to plan to *be on time*, not only for your lessons, but for your square dance club enjoyment later on. It's just as important to plan to stay to the end of your dance session, to get all the practise and enjoyment you can.

Lost? Even the most experienced dancer gets lost at times, but he has learned to get back to his *home* position ready to start over with the next familiar call. You will discover help-

ful *thinking* habits as you go through your learning stages. The lady thinks: "*This is the man I'm starting my right and left grand with — therefore this will be the man I finish with as a partner.*" The man thinks: "*I am number 3 man. At the end of the next movement I will find my way back to this spot in the square.*" Everyone should caution himself: "*Slow down*"

VARIETY—THE SPICE OF LIFE

If you or your husband are an engineer, or if you are particularly interested in puzzles and become intrigued by the mechanics behind certain things, you certainly have discovered a wonderful challenge in square dancing.

From the various basic movements of square dancing, you find that it's possible to blend literally thousands of different patterns. Starting from a square formation (photo #1) there are four primary families of patterns in which you will find yourself moving. First is the circle (2). From this you can do a do-paso, allemande left, rip 'n' snort, etc.

Next comes the grid (3). In this, the side couples (marked x) serve as pylons while the head couples move through and around them. A great number of today's square dancers work in the grid formation.

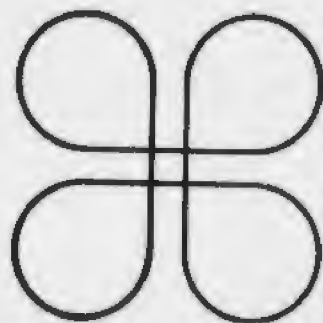
The star is also a common pattern. It can be arranged in so many different ways. A star promenade (4), an allemande thar type star or a wrong way thar star are just a few of so many different possibilities.

Finally, the line (5) lends itself to an almost unlimited variety of movements. Here the dancers are set for a pattern called "the route." They could be doing "ends turn in" or many other movements.

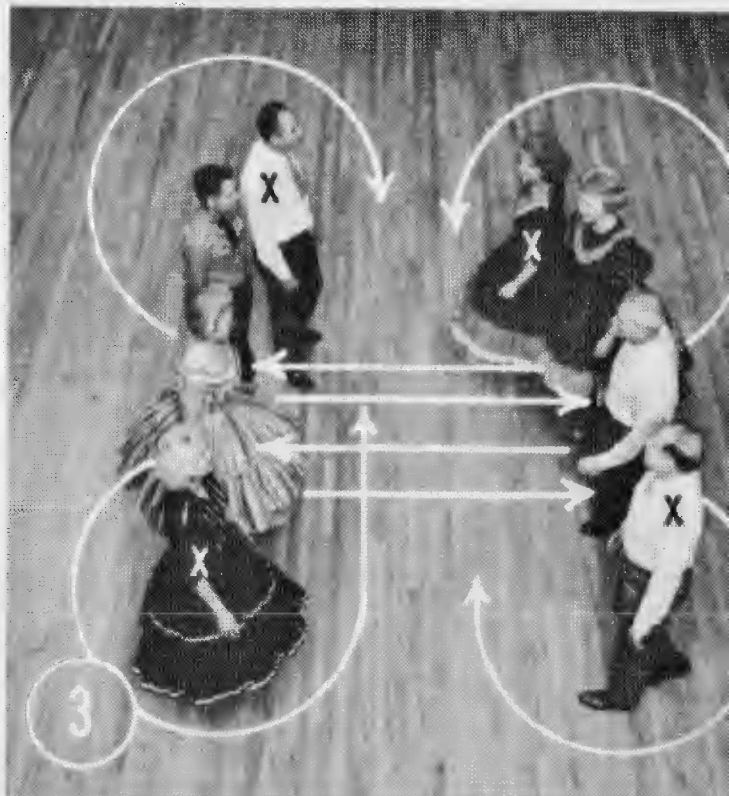
Be conscious as you progress through your learning stages of the great variety of the patterns that fit into these four standard families.



THE CIRCLE



THE GRID



THE STAR



THE LINE



GOOD S/D MANNERS

by FRANK GRUNDEEN



Listening — while instruction is going on is courteous not only to the caller-teacher, but to all of the dancers as well.

—slow down. What's the rush? I'm on the beat of the music and as long as I'm not promenading too far from the center of the square — even though the caller has given the next call — chances are I won't be late."

What about the rounds? In the early days of square dancing, it was always traditional to inter-mix with the squares, couple dances such as a schottische, a waltz, a two-step, etc. These colorful, old free-style dances have been replaced in today's modern square dance move-

ment by composed round dances which have definite patterns, and are often set to brilliant, toe-tapping music. Because round dances require that a dancer give special attention to the beat of the music as well as to the phrase and the feeling of the musical selection, those who take part in these modern couple dances often make exceptionally fine square dancers. It's *all* part of the complete square dance movement. It's a good way to know more people, and even though it may take a little while to learn how to do the two-step or a waltz, the great satisfaction that comes with the learning is well worth the effort. Don't get discouraged. Just remember if you are having trouble, others are too. Others aren't sitting out and watching you, or making fun of you. Everybody is in the same boat. Stick with it. You will be glad you did.

Don't get discouraged! Believe the word of thousands of dancers who took lessons before you. It's worth every goof, every mile you have to drive to the dance, every effort you can possibly make to learn the fun of your new hobby. Of course, some nights will be a little bit more difficult than others. Don't take things too seriously. Square dancing is fun. As someone once said, "fun is a three letter word with U (you) in the center." If you have a good time, others will too.

NEXT MONTH

What lies ahead when your learning days are over? What about these festivals, jamborees, and conventions? What are the special events you have to look forward to in square dancing? Where do they fit into the general pattern and fun of the club dancing? We'll be talking about these and other subjects next month, so look for your January issue of *Sets in Order* and your own special section, "Discovery."

WHERE DID IT ALL START?

Square dancing they say is as old as this country of ours. It's as typical as anything that can be termed truly American. Like Americans themselves square dances have their grass roots in the cultures and habits of many different countries. As you enjoy square dancing more, you will want to know as much as you can about its background. Dorothy Shaw, one of our most learned, most enthusiastic square dance leaders, has written a book "The Story of Square Dancing — a Family Tree." This booklet traces the history of our dancing from 1450 to the present. It's a wonderfully inspiring sixteen page handbook complete with a bibliography and genealogical chart. The book, published by *Sets in Order*, The Official Magazine of Square Dancing, costs only 25¢ a copy. Write to *Sets in Order*, 462 N. Robertson Blvd., Los Angeles, California 90048.

Sets in Order
HANDBOOK SERIES

the STORY of SQUARE DANCING A FAMILY TREE



by DOROTHY SHAW

EASTERN YEARS TO KNOW more about his ancestry. Even the simplest American took a thrill when a researcher dug up his "family tree" and counted his "roots of family" and finds far back along the line—perhaps a king! The further back he goes the more exciting it becomes. Here is a small, yet colorful book about the family tree of our American Square Dance.

Dancing is the oldest of the arts. Only one other art—the art of architecture—goes back so far to man's past, and dancing is probably older than his attempt to build a shelter for his family, for we know that primitive tribes have become expert dancers long before they have learned to build what we would call houses.

Dancing was a fine art before it was a folk art, and a religious and ritualistic performance long before it became a recreational art. It is with quite respect to the history of mankind that all of the people of this world could perform the dance, and, in the process, there was a vast majority of dances in which they might not join at all, and they were some that they might not even see.

In a little study like this one, we cannot take time nor space to go back very far into the past. Let us decide that we shall travel back about 500 years. And let us pause out, before we start, the many tiny twigs that clutter the remote branches of any family tree. Let us return our eyes to the present.

NEW JERSEY CLUB HAS UNIQUE APPROACH



IT WAS A RESEARCH PROJECT to come up with the method which Thunderbirds of Cherry Hill, N.J., use in operating their square dance club. It took them some 18 months to do it, according to caller Bill Almeda, and they have come up with a system that is unique to the field.

"We sought the history of some of our oldest and best-attended clubs and we sought an answer to what made them 'click.' We did not have to travel very far to find a club that was celebrating its 21st anniversary, so here was where we started."

Questions were asked about the longevity of the club and how it was achieved. It was obviously a "fun" club with a fixed schedule and a minimum of committees. This particular club dances once a month—8 times a year. Its officers are dedicated people and members bring in new members. Other clubs were contacted and the successful ones seemed to have happy combinations of hard-working members and callers who have classes every year so that newcomers are coming in continuously.

The Big Question was felt to be, "Why so many drop-outs?" and if the researchers could find answers to this they felt they might eliminate the problems before they occurred. Answers they received by canvassing the dancers went something like this:

From New Dancers —

"We goofed, other dancers gave us black looks, pushed and pulled us around, walked out of our square. Even the folks who helped us during instruction didn't seem to be quite the same. Maybe they thought we were just dumbheads."

"We enjoyed it while we were learning; after we went out we changed our minds. Maybe some time later."

"We found ourselves getting too involved. As soon as we joined the club we were put on the coffee detail and handed a restaurant-sized coffee pot, boxes of all sorts of junk. No, not for us; we thought we had joined to dance."

From Dancers with from 1 to 7 Years' Experience —

"There were too many activities going on all the time."

"We were the same ones to be picked for all the work committees; we got tired of it."

"At election time they overlooked the dedicated members and put into office people who didn't seem to know how to run the club. They weren't members long enough; how could they?"

"I was defeated for office so if they don't want me I figured I'd quit. I go out once in awhile to other clubs."

"We should be able to dance cheaper. No reason to stay in a club if we wind up paying more than the visitors."

"Too much politics, same old story. What do they need all those officers for, anyway? We don't need all those reports. We go out to dance—not to argue."

"We don't want to be rushed thru a dance like a couple of race horses. We like slower dancing. We may get back one of these days."

These quotes helped the Thunderbirds set up a basis for their club rules. The final set-up worked out as follows: No Membership Initiation Fees, No Membership Dues, No Committee Work, No Meetings, Caller-Director Operation, Pro-Rata Dance Donations (Maximum \$1.50 per couple).

For a Life Membership in their club, the Thunderbirds offer points as inducements. These could be won in the following ways: (A) Introduce new dancers (25 points per couple); (B) Assist with new dancers (12½ points each session); (C) Attend minimum of 75% of dance course (students); (D) Participate in six demonstration dances for the purpose of boosting square dancing. The "duty" could be mixed up in any fashion to earn the required 100 points.

The Thunderbirds feel that they are on the way to a "trouble-free," relaxed form of running a square dance club which results in the most pleasure for all concerned.

STYLE SERIES:

EVERYBODY CHAIN

IT MAY HAVE STARTED back a number of years ago with the Teacup Chain, or perhaps the Grand Square routine is the thing that set it all off; but whatever the origin, over the years dancers and callers have been attracted to the combination all-work-movements. In these movements, some of the dancers work at one pattern while the balance of the dancers in the square work at another. That is the case with our latest style series example — Everybody Chain.

Not a new movement, this one simply blends a ladies' grand chain with a man's give-a-right-pull-by movement. The ladies need only remember that their part calls for them to do a ladies' chain across the set, back home again, and then repeat. The entire movement takes

a total of 32 steps.

While the ladies' portion of the pattern is in progress, the men work around the outside perimeter of the square moving one quarter position each 8 counts. The head men will move to their right or counter-clockwise while the side men move to their left or clockwise.

Starting from a square (1) the four ladies step in toward the center (2) making the way clear for the men to move on the outside. During this movement the original head two men will always move to their right. The original side two men will move to their left. While the ladies are doing their grand chain movement, men one and three face to the right, while the side two men face to their left and extend a right hand to each other (3). Pulling



by with the right (4), they have moved one quarter around the square (5) and are at their new position ready to courtesy turn their new partner (6) completely around (7) until all dancers are square again (8) and ready to repeat the movement.

Again the ladies go into the center, joining right hands for a ladies' grand chain, while the original head men (now at the side spots) face right. They give a right to the next man and pull by (9). Next, they meet and courtesy turn (10) the next lady (11) until all are once again squared up (12).

At this point, having done a grand chain across and back in sixteen steps, the ladies are at their starting position. The men in sixteen steps have now traveled two positions around

the square and are at the spot opposite from their original starting position. (If you have real sharp eyes, you'll recognize that in our demonstration square, pictured below, the head two couples are in their proper position. However, while the side two men are also ok something must have confused our side ladies; for in the process of the picture taking, the two are exactly opposite from their original starting position. Ah well — you can't win 'em all).

Like its predecessor the Teacup Chain, the Everybody Chain movement will undoubtedly have to be taught or explained each time it is exposed unless, of course, the same group is on hand. It is an enjoyable movement and it's built on standard acceptable basics. Have fun with it.



LADIES on the SQUARE

The Double Mock Cable Capelet

DANCER LEE WOKER of St. Louis, Missouri, has designed a knitted capelet which (1) fits all sizes; (2) hangs neatly and trimly; (3) provides just that amount of shoulder warmth which feels comfortable over a square dance dress.



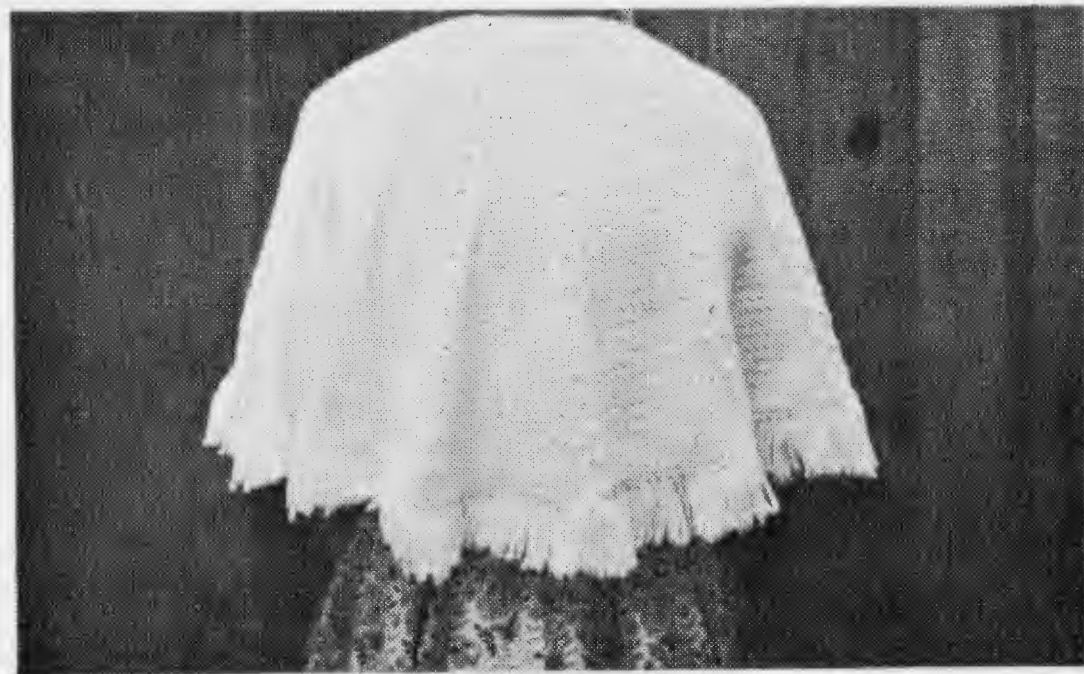
Double Mock Cable Capelet (Front View)

The materials needed are: 3 4-oz. skeins Sayelle yarn; 1 size 13 circular knitting needle; 1 pr. size 5 needles. The knitting directions follow.

Using size 5 needles, cast on 63 stitches.

- Row 1: K2, * P4, repeat from *, ending P4, K2.
- Row 2: (Right side) P2, * K4, P1, repeat from *, ending K4, P2.
- Row 3: Same as Row 1.
- Row 4: P2, * skip the next st, K the next st but do not take off left-hand needle, K the skipped st and transfer both sts to right-hand needle, skip the next st, K the next st but do not take off needle, K the skipped st and take both sts off needle (double mock cable made), P1, repeat from *, ending row with a double mock cable on next 4 sts, P2.

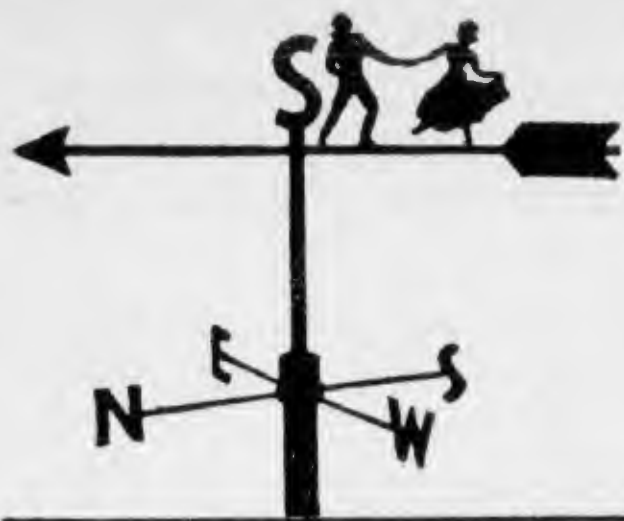
- Row 5: Change to circular needle. K2, * P4, increase 1 st in next, repeat from * 10 times more, P4, K2.
- Row 6: P2, * K4, P2, repeat from * across row.
- Row 7: K2, * P4, K2, repeat from * across row.
- Row 8: P2, * work a double mock cable on next 4 sts (see row 4), P2, repeat from * across row.
- Row 9: K2, * P4, K1, increase 1 st in next st, repeat from * 10 times more, P4, K2.
- Row 10: P2, * K4, P3, repeat from * ending K4, P2.
- Row 11: K2, * P4, K3, repeat from * ending P4, K2.
- Row 12: P2, * work a double mock cable on next 4 sts, P3, repeat from * ending with a double mock cable on next 4 sts, P2.



Capelet (Back View)

- Row 13: K2, * P4, inc in next st, K2, repeat from * 10 times more, P4, K2.

(Please turn to page 68)



ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles, California 90048.

Arizona

Southern Arizona's Annual Square Dance Festival is planned for January 14-16, 1966 in Tucson. Bud Brugman from California and Tommy Farris from Texas will call to the beat of Schroeder's Playboys and an exceptional round dance program will be provided. Dick Schwark, 4350 E. Havasu Rd., Tucson, has lots more specific information.

Oregon

The Central Oregon area hosted the September meeting of the Oregon State Federation at Redmond. A loan of \$500.00 made by the Federation prior to the 1965 State Festival was returned at this meeting. President Mick Nogle introduced Floyd Ogletree as the new Dance Registration Chairman; Margaret Bradley as the new Historian.
—Faye Rathbun

Alaska

The Polar Promenaders, active in Fairbanks, invite visitors to dance with them every 1st and 3rd Saturday in the basement of the College Community Presbyterian Church. Joe and June Moser, club caller and his taw, started the group in October 1964 and since that time two beginner classes have helped swell its ranks. The Promenaders built a square dance float for the Fairbanks Golden Days Parade last July and danced on it for the 2 miles of the parade in spite of a continuous downpour.

Tennessee

A meeting held October 3 in Smyrna resulted in the organization of the Middle Tennessee Callers Assn. Janell Mickell, a lady caller from Smyrna, was elected President and Paul Marcum from Nashville, was elected Secretary-Treasurer.

Bill Burkepile, a recent retiree from the Air Force, is the regular Saturday night caller for the Barn Lofters in Nashville. When Bill and his taw Evelyn moved into their new home, other square dancers moved on property right next door that had a barn on it. They shooed out the horses, made steps to the hayloft, sanded the floor, did a little insulating and

presto! a square dance hall for the 6½-square club, the Barn Lofters.

West Virginia

The First Big H Square and Round Dance Festival will be held on Thanksgiving Week-End November 26-28 at Cedar Lakes FFA-FHA Camp near Ripley, just off Route 21. A large ballroom with excellent acoustics, modern dormitories, a pine-woodsy location and a staff of 6 callers and two round dance instructors are offered. Inquiries may be made to Red Handley, Handley's Chateau, Millwood, W. Va. 25262.

South Carolina

Fretting at the absence of round dancing in their area, a small group of dancers in Beaufort got together to form the Village Rounders. They meet weekly at designated spots and are looking forward to dancing with round dancers from neighboring clubs.
—Don Wersler

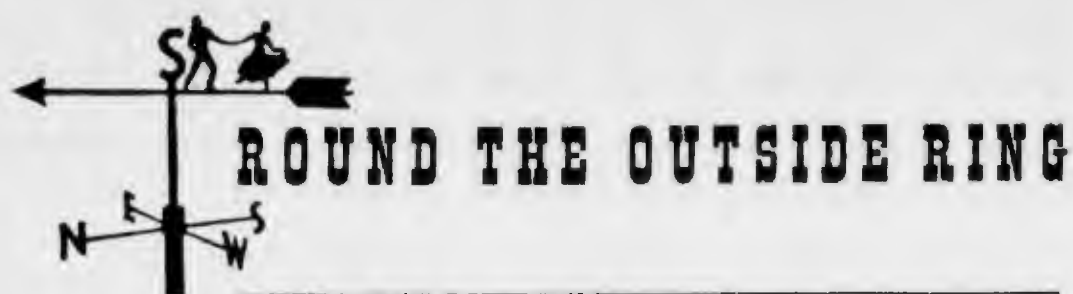
Texas

Ed Gilmore officiated at a Callers College on October 9-10 in Austin. He also called at the Saturday night Roundup Dance at which the rounds were in the charge of Jess and Ellis Gates. On Sunday the Roundup Dance callers were Charlotte Watkins and Harold Hurd; Arthur and Vee Leslie handled the rounds.

Virginia

Maggie and Red Hardin of Falls Church run a Square Dance Information Center, with much local square dance information at their finger-tips. The number to call is 893-5444 if you have any questions to ask.

August 14 was a sad day for the Virginia Reelers in Charlottesville. Des (Dr. D. R. H.) Gourley called his last dance then for the club before retiring from calling. Because of the demands of his work at the University of Virginia Medical School, Des felt that the calling must go, altho' he and his taw Marge plan to continue dancing with the club. Des called for 25 years, 13 of them for Virginia Reelers which he helped to organize, so his retirement will



require important adjustments. At present the Gourleys are in Japan and Korea, where he is lecturing. Reelers Carroll Kirby and Gibson Hobbs will alternate calling for the club.

North Carolina

Traveling Squares of Matthews are sponsoring a class in round dance basics, taught by Albert and Agnes Yaas; a children's class of 3 squares on Wednesday nights; an adult class on Friday nights, taught by club caller, Charles Faulkenberry. Regular club dances are held 2nd and 4th Saturdays. The Traveling Squares have their own building and keep it humming with dance activity. —Connie Fowler

Kentucky

Corbin Dudes and Dolls will have Marshall Flippo as guest caller for a square dance on December 10, 1965. Locale will be Gerry's Roller Rink in South Corbin. Herschell Hill, McKinley St., Corbin, may be contacted for information and tickets.

On September 4 Dudes & Dolls and London Squares co-hosted an Invitation Dance in London. Don Williamson was the featured caller and was invited to call also for the "Somerset" of Somerset on November 27.—Bob Witt

Florida

The Florida Round Dance Spectacular is set for Sunday, January 9, 1966, at the Sarasota Municipal Auditorium in the Civic Center, 2 to 8:30 P.M. The continuous program will have 2 current rounds followed by an "Old Favorite" at least 5 years old, which will be first demonstrated, then cued. Those who would like to present some "Old Favorites" are invited to contact Harold Eicher, 4865 Tri-Par Dr., Sarasota.

The Gulf Coast Round Dance Evaluation Board meets every 4th Sunday at Community House in Sarasota. The new round dance releases are presented and taught by members and teacher-leaders and then preferences for area programming are voted upon. October's recommendation for round dancers was Swing Along; for square dancers several were in the running.

Moose Head Squares of Lakeland are a small group of members of the Moose Lodge who

hold dances twice a month at the Lakeland headquarters of the lodge, with Phil Reed calling.

Wyoming

The Buffalo Winter Square Dance Festival will be held in Buffalo at the American Legion Hall on December 3-4 with Larry Faught from Montana doing the calling.

—Robt. McKenna

Oklahoma

"Ole Swenson" is another "dummy" to have joined the ranks of traveling square dancers. No, he's a real one! Created in Bergin, Norway, about 12 years ago, just for fun, Ole came to the United States via Seattle, Wash. He has been across the U.S. twice and wears over 30 club badges. Each club that gets him has an Ole Svenson dance and the couple traveling the farthest from home wins him. The Roy Keens of Cow Boy Loop Squares in Oklahoma, have been toting Ole around to many square dance activities, including the World's Fair in New York.

California

On the Teen Scene the Dancing Silhouettes of Torrance celebrated their 2nd Anniversary in October; new Prez of Cookies and Crumbs (love that name!) is Larry Pecalatto; Herb and Velma Perry of Lancaster accompanied by four adult couples, took 36 boys and girls from the Dots and Dashes exhibition group on a tour of the Redwoods and on to Portland and Seattle where they danced at the 3rd Far Western Convention. —Charlie Naddeo

Maine

The Square Knots and Polka Dots of Bradley held their opening dance on September 17, following it with a covered dish supper. Henry and Mary Jordan were installed as Presidents. A Fall Workshop was held on September 25 with an enthusiastic crowd present to work on the newer figures. The club dances 2nd and 4th Saturdays at the Helen Hunt School in Old Town and visitors are always welcome.

—Arnold Buck

Louisiana

A new square and round dance club, the Pi-R Squares, has been formed in Slidell, with Fred Bouvier as caller. Square dancing is on 1st and 3rd Fridays; round dancing on 2nd and 4th Fridays. Bob and Joann Christensen are Presidents. —Mrs. Frank Shown

The Third New Orleans Round Dance Festival will be held on Saturday, April 30, 1966,



ROUND THE OUTSIDE RING

in the Palomino Room at Bar-None Ranch, with Manning and Nita Smith. The Workshop will go in the P.M.; the evening is a party. For further information, contact Henri Molaison, 5531 Marshal Foch, New Orleans.

—Opal Goodman

The Twin City Twirlers of Alexandria-Pineville held their Fall Jubilee Square Dance at the National Guard Armory, Alexandria, on November 13. Allie Morvent of Texas was M.C. of the Workshop in the afternoon, which was followed by a buffet and then the Grand March at 8 P.M. Jubilee callers were Lem Gravelle, Charlie Weatherford, Morvent, James Powell and Marvin White.

—Polly Lafferty

Pennsylvania

The Highland Twirlers of Natrona Heights would enjoy having visitors dance with them. They square up the 1st and 4th Saturdays and the 2nd and 3rd Fridays at the Fairmont Elementary School, Brackenridge, with Bill Chronis as the regular club caller. Call John Clever at 224-0124 for more information.

Massachusetts

October 22 marked the 10th Anniversary of the Agawan Promenaders with a whole program of special events in addition to the regular dancing. Dick Steele of Lexington, who has called for the club for 7 years, acted as the evening's M.C.

—Beryl Shaylor

New York

The Weekly Newsletter of the Holiday Inn chain of hotels featured an item in a recent issue about the Stardusters Club of Long Island, which meets at the Holiday Inn, Rockville Centre. An invitation followed to dance

with the club during the winter on 2nd and 4th Fridays with Dick Jones calling. Such recognition in a publication by other interests is also excellent "promotion" for the cause.

Canada

Goose Steppers Square Dance Club of Goose Bay, Labrador, recently elected Brian and Marge Hunt as Presidents. The Goose Steppers are comprised of dancers from both the USAF and RCAF bases, as well as native Canadians. Caller is Burt Harvie of the RCAF and the club meets in a small building near the RCAF housing area. A class of beginners organized in October has 6 squares at present.

—Virginia Barber

The Quinte Twirlers of Belleville started three new classes last fall and have a line-up of guest callers which includes Martin Mallard on Jan. 29; Bob Page on Mar. 14 and Jack May on May 24.

New Jersey

Monmouth Square Dance Club celebrated its 12th Anniversary with a dinner party in Neptune.

Guest callers scheduled for the Hayloft in Asbury Park are Harold Holmes on Dec. 4; Vin Caruso on Dec. 11. A New Year's Eve Dance is planned for that auspicious time, midnight buffet and all.

—Meg Barr

Merry Squares dance first Fridays at the Hilltop Barn, Bloomfield, every month thru June. Visitors are welcome.

—Pat Franzke

Illinois

Round dance groups which dance at Froeligers Hall in Moline are the Roundaliers who frolic in advanced style on 1st, 3rd and 5th Mondays; and the Sil-O-Ettes who enjoy their basic rounds on Wednesday nights. All of the classes are instructed by the Jake Froeligers.

—Fred Mangelo



(Left) Des Gourley of Charlottesville, Va., and his law, Marge. Des has recently retired from calling after 25 years of it and his Virginia Reelers will miss his enthusiastic approach.

(Right) These are the Roamin' Tacomans of Tacoma, Wash. enjoying their recent 4th Birthday party, with Bob Coffman calling.



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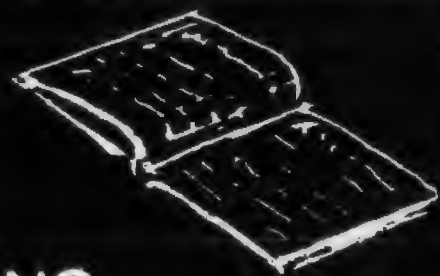


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Sets in Order

WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

December 1965

PASS YOUR CORNER becomes the theme this time for some of George Elliott's notebooking. Here you'll find an intriguing collection of variations on a commonly used traffic pattern. Any of these will add "spice" to the material you are already calling.

One and three go forward and back
Pass your corner on the outside track
Go round just one
Into the middle a right hand star
Go all the way round where your corners are
Now do sa do go all the way around
An ocean wave as you come down
Balance forward and back
Now a double swing thru
A right, a left, a right, a left
And balance forward and back
Now trail thru to a left allemande
Partner right, a right and left grand

Forward eight and back with you
Two and four a right and left thru
One and three go forward and back
Pass your corner on the outside track
Go round one
Into the middle a right hand star
Go once around where your corners are
Do sa do go all the way around
Do a right and left thru when you come down
Outside four dive thru
Circle up four in the middle of the floor
Go one full turn
Now pass thru and split two, go around one
Go down the middle and trail thru
Split the ring go round two
Pass your own to a left allemande
Partner right, a right and left grand

Forward eight and back like that
Four ladies chain the inside track
Turn the girl like you always do
Two and four do a right and left thru
Turn the girl a half sashay
One and three go forward and back
Now pass your corner on the outside track
Go round one and line up four
Forward eight and back once more
Now pass thru and turn back
Join your hands, forward up and back
Right end high and left end low
Cross the ends and let 'em go
Stand right there for another square

First couple only go forward and back
Now pass your corner on the outside track
Go round just two and make a line
Forward six and back in time
Third couple only forward and back
Pass your corner on the outside track
Go round just three to a line of four
Forward eight and back once more
Now pass thru and join your hands
Arch in the middle the ends turn in
Into the center and box the gnat
Pull 'em by
Find old corner, left allemande

One and three go forward and back
Pass your corner on the outside track
Go round one
Into the middle a half square thru
Now turn back
Trail thru
Find old corner, left allemande
Partner right, a right and left grand

Forward eight and back like that
Pass your corner on the outside track
On to the next and star thru
Forward eight and back like that
Pass your corner on the outside track
On to the next and star thru
Find old corner, left allemande

One and three go forward and back
Pass your corner on the outside track
Go round one and line up four
Forward eight and back once more
Right end high and left end low
Cross 'em over and let 'em go
To a left allemande
Partner right, right and left grand

Forward eight and back like that
Now pass your corner on the outside track
With the opposite lady box the gnat
Box the flea to a two hand star
One full turn to an allemande thar
Boys back up a right hand star
Shoot that star with a full turn Jack
Pass your corner on the outside track
With the opposite lady box the gnat
Box the flea to a two hand star
One full turn to an allemande thar
Boys back up a right hand star
Pass nose to nose in a half sashay
Gals back up
Gals step out to an Alamo style
A right to the next and you balance awhile
Swing with the left like a left allemande

(Two more Elliott's next page)

(More Elliott's)

One and three go forward and back
Pass your corner on the outside track
Go round one
Come into the middle and star thru
Frontier whirl
Find old corner, left allemande

One and three go forward and back
Now pass your corner on the outside track
Go around two
Everybody work and star thru
Inside four pass thru
Find old corner, left allemande

CLOVER CENTERS IN

By Art Miller, Anaheim, California

One and three star thru, double pass thru
Clover leaf, double pass thru
Centers in, cast off three-quarters, star thru
Double pass thru, clover leaf, double pass thru
Centers in, cast off three-quarters, star thru
Double pass thru, first couple left
Next one too, promenade

CASTIN LINES

By Bill Jonas, Belmont, California

Heads to middle, back away
Then you roll a half sashay
Pass thru, go round just one
Four in line, you're not done
Forward up, back on down
Pass thru, cast off three quarters
Forward again, back you bound
Pass thru, cast off three quarters round
Forward up and back you sail
Go up again, cross trail
Pass one cross the land
Look for corner, left allemande

SINGING CALL*

I'M NOT FOOLIN'

By Dick Weaver, Kailua, Hawaii

Record: Hi-Hat 324, Flip Instrumental with
Dick Weaver

OPENER, MIDDLE BREAK AND CLOSER
Left allemande, then do sa do your partner
Join hands, circle left, not too far
Turn partner left, your corner by the right hand
Turn partner left, the men back up and star
Slip the clutch, left allemande and weave the
ring

I'm not foolin' when I say that I love you
Do sa do, once around then promenade her
I won't take any foolin' round from you
FIGURE

All four ladies chain, go three quarters
One and three will do a half square thru
Star thru with the sides and do sa do her there
Ocean wave and balance once will do
Cross trail then swing with that corner
Left allemande, then promenade her too
Don't tell me that you were only foolin'
I won't take any foolin' round from you

GRASS VALLEY

By Chuck Sheely, Grass Valley, California

Join your hands and make a ring
Circle to the left like everything
Everybody California twirl, you're facing out
Join hands and circle again, same way
Everybody, cross trail to an allemande left
In the alamo style
Right to your honey and you balance awhile
Rock it forward and rock it back
Then swing with the right all the way around
To an allemande left, etc.

TRYANDOIT

By Bruce Elm, Provo, Utah

Get number two and his corner girl
Box the gnat, now square the set just like that
New head couples pass thru
Separate go round just one
Make lines of four, move up and back
Pass thru, bend the line
Pass thru, bend the line
Just the center two
Pass thru separate go round one
Square thru and look alive
Let's make it five, don't get mixed
Add one more and make it six
Box the gnat, then box it back
Change hands, left allemande

SPLIT CIRCULATES — No. 1

By Jimmy Huff, Lafayette, Louisiana

One and three square thru four hands
Do sa do, ocean wave and balance
Split circulate, do it again (split circulate)
Box the gnat and swing thru
Do it again (make it double, man) change hands
Allemande left

SPLIT CIRCULATES — No. 2

One and three square thru four hands
Do sa do, ocean wave, rock it
Split circulate, ends run
Cast off three quarters and star thru
Right and left thru with a full turn, man
Left allemande

SPLIT CIRCULATES — No. 3

Heads square thru four hands 'round
Then right and left thru
Double swing thru
Without a stop split circulate
Do it again (split circulate).
Men run, wheel and deal
Right and left thru, roll a half sashay
You turn back, right and left thru in the middle
Swing star thru and allemande left

SPECIAL WORKSHOP EDITORS

| | |
|-------------------------|----------------------|
| June Berlin | Workshop Coordinator |
| Joe Fadler | Round Dance Editor |
| Bob Page | Square Dance Editor |
| Don Armstrong | Contra Dance Editor |
| Ken Collins | Final Checkoff |

UNUSUAL SET-UP

'S POSSIBLE

By Bruce H. Elm, Provo, Utah

Lady number one chain to the right
Gent number two and brand new girl
Promenade half way round and a quarter more
When you get there do a half sashay
*While the head two do sa do
All the way round make an ocean wave
Swing thru then rock it, Pop
Hurry now and spin the top
Rock up and back then pull 'em by
All eight left allemande
*Do sa do to an ocean wave, swing thru, spin
the top

PASS THE CIRCULATE

By Ted Wegener, Gardena, California

Head two ladies chain you do, turn your girl
And square thru, count to four in the middle, too
Do sa do all the way to an ocean wave
Rock it boys there with your date
Those facin' out circulate
Bend the line, go up and back
And just the ends box the gnat
Join eight hands in a pretty ring
Circle left and hear me sing, allemande left, etc.

DIXIE STYLE

STEP STRAIGHT AHEAD

By Mike Curtis, Glendale, California

Two and four go right and left thru
Come on back, do a Dixie style to an ocean wave
Men in the middle rock up and back
Now step straight ahead and circle up four
Sides break to a line of four
Up and back in time, now bend the line
Two ladies chain, turn 'em on around
Send 'em back, do a Dixie style to an ocean wave
Men in the middle rock up and back
Now step straight ahead, allemande left

or

One and three the ladies chain, turn 'em on
around
Same two go right and left thru
Same ladies chain just once again
Send 'em back, do a Dixie style to an ocean wave
Men in the middle rock up and back
Now step straight ahead and circle up four
Head gents break to a line of four
Forward eight and back you do then star thru
Two ladies chain, turn 'em on around
And dive thru, two ladies chain, turn 'em on
around
Send 'em back to a Dixie style to an ocean wave
Men in the middle rock up and back
Other two separate and star thru
Everybody balance up and back
Now the line of four arch in the middle
Others do a Dixie style to an ocean wave (under
the arch)
Men in the middle rock up and back
Everybody step straight ahead
Left allemande, partner right, go right and left
grand

NEW AND DIFFERENT

SWING SASHAY

By Robert Holup, Wausau, Wisconsin

Four ladies chain three quarters around tur nthem
Heads lead right and circle to a line
Star thru do sa do ocean wave swing sashay
Wheel and deal allemande left.

or

Promenade, one and three wheel around pass
thru
Move on to the next and swing thru, swing
sashay
Move on to the next and star thru, dive thru
Pass thru square thru with outside two four
hands
You're facing out, wheel and deal, allemande left.

SINGING CALL*

MEND YOUR BROKEN HEART

By Charlie Guy, Las Vegas, Nevada

Record: Old Timer 8205, Flip Instrumental with
Charlie Guy

BREAK:

Allemande your corner, come home and swing
your own
Gents star left, it's once around you roam
Do sa do your honey your corner star thru
Join your hands and circle left, circle left that's
what you do
Whirl away go right and left grand around the
ring you go
When you meet your honey, then you promeno
Promenade your lady fair you go walking
around the square
And she will mend your broken heart.

FIGURE: H

Head two couples up and back then do a full
square thru
Count four hands then do a right and left thru
Turn your girl and dive thru, star thru and then
Cross trail around one, come into the middle
again
You box the gnat then pull her by that corner
girl you swing
Swing her once and promenade all the way
round that ring
Promenade, you take her home and keep her
for your own
And she will mend your broken heart.
ALTERNATE FIGURE
Four little ladies chain and you turn this Jane
One and three star thru pass thru and then dosa
Do back to back make a wave forward and back
Heads trade* and then—sides trade again left
Allemande corner and do sa do your maid go
Back swing the corner and promenade
Promenade her home and keep her for your
own and
She will mend your broken heart.

*From this figure of ocean wave, head couples
are facing out and sides are facing in. At the
command of "heads trade," head couples move
forward in a half circle and passing right shoul-
ders to end facing in—trade places to end facing
out.

SLOW AND EASY

VAGABOND TWO-STEP

By Pat and Louise Kimbley, La Mesa, California

Record: Windsor 4707

Position: Bfly—Sidecar, Man facing diag twd wall and LOD

Footwork: Opposite throughout, Directions for M unless otherwise indicated.

Meas INTRODUCTION

1-2 In starting pos wait 1 meas (4 fast cts); M bal fwd on L (W bal bwd on R), tch, bal bwd on R (W fwd on L), tch;

1-2 **Step, Close, Step (LRL), Flare R; Step, Close, Step (LRL), Flare L;**

In BUTTERFLY-SC pos, move diag twd wall and LOD with one two-step (LRL), lift and sweep R ft swd and fwd around to L, turning 1/4 LF to BANJO pos (W flare L ft in bk); moving diag twd COH and LOD, take one two-step (RLR), lift and sweep L ft swd and fwd around to R, turning 1/4 RF to SIDECAR (W flare R ft in bk);

3-4 **Step, Close, Step (LRL), Flare R; Step, Close, Step (RLR), Flare L;**

Repeat meas 1-2; release M's R and W's L hands.

5-6 **Ch Sides (W Under), 2,3, Tch; Vine (LOD), 2, 3, Tch;**

Partners change sides in one two-step (LRL), M moving to outside and turning to face COH while W turns 1/2 RF under M's L arm and ends facing M and wall, tch with R; briefly assuming BUTTERFLY pos, couple vines tog twd LOD (M stepping side R, XIB on L, side R, and tch with L); release M's R and W's L hands.

7-8 **Change Sides (W Under), 2, 3, Tch; Vine (RLOD), 2, 3, Tch (To Butterfly-Banjo);**

Repeat action of meas 5-6 to end BUTTERFLY-BANJO (M on inside facing LOD) (W on outside facing RLOD)

9-10 **Wheel CW, 2, 3, Brush; Wheel CW, 2, 3 (Pivot to Butterfly Scar), Tch;**

In BUTTERFLY-BANJO pos, move CW around partner 3 steps (LRL), brush R fwd; continue CW around 3 more steps (RLR), pivoting on 3rd step (M's R, W's L) to BUTTERFLY-SCAR pos M facing RLOD;

11-12 **Wheel CCW, 2, 3, Brush; Wheel CCW, 2, 3 (To OP), Tch;**

In BUTTERFLY-SCAR pos, move CCW around partner 3 steps (LRL), brush R fwd; continue CCW around 3 more steps (RLR), M turning 1/2 LF on 3rd step to face LOD, tch L as assume OP facing LOD.

13-14 **Apart, Brush, Roll Across, 2; Apart, Brush, Roll Across, 2;**

Bal apart (M twd COH), side L, brush R SLIGHTLY, partners release hands and exchange places rolling across in two steps (RL), (W rolls LF crossing in front of M, M rolls RF); in L-OPEN pos facing LOD, bal apart (M twd wall), side R, brush L SLIGHTLY, release hands and roll

across again in two steps (LR), (W rolls RF crossing in front of M, M rolls LF) to end in OP facing LOD.

15-16 **Apart, Step/Step, Tog, Step/Step (To face); Vine, 2, 3, 4 (To Scp);**

Partners do a two-step bal apart (M twd COH), (LRL), two-step bal tog (RLR), turning to face partner in BUTTERFLY pos M facing wall; vine tog in LOD, side L, XIB R (W XIB), side L, step thru tog twd LOD assuming SCP.

17-18 **Fwd Two-Step, Fwd Two-Step; Walk, 2, In Place, 2 (W Twirl RF);**

Partners do two fast two-steps in LOD, (LRL & RLR); releasing M's R & W's L hands, M walks fwd LOD (LR) and in place (LR) as he twirls W RF under his L arm (W stepping RL as she twirls in LOD, and stepping RL diag across in front of M) partners adjusting to BUTTERFLY-SCAR to repeat the dance.

DANCE ENTIRE SEQUENCE FOUR TIMES THRU

Ending: Fwd Two-Step, Fwd Two-Step; Vine (W Twirls), 2, 3, Acknowledge;

Repeat meas 17, above; in meas 18, M vines LOD side L, XIB R, side L, as W twirls RF under M's L arm, step apart and acknowledge.

GOOD RHYTHM

GINGER

By Phil and Frank Lehnert, Toledo, Ohio

Record: Hit-Hat 819

Position: Open—Facing for Intro, Semi-Closed facing LOD for Dance.

Footwork: Opposite, Directions for M except as noted.

Meas INTRODUCTION

1-4 **Wait; Wait; Apart, —, Point, —; Tog (to SCP), —, Tch, —;**

In Open—Facing pos M's back to COH step apart on L, hold 1 ct, point R twd partner, hold 1 ct; Step together on R adjusting to SEMI-CLOSED pos, hold 1 ct, touch L near R, hold 1 ct.

PART A

1-4 **Fwd Two-Step; Fwd Two-Step (to face); (CP Box) Side, Close, Fwd, —; Side, Close, Back, —;**

In SEMI-CLOSED pos facing LOD and starting M's L do 2 fwd two-steps LOD and blend to CLOSED pos M's back to COH: Do a full box two-step starting swd L, close R to L, fwd on L, hold 1 ct; Complete the box by stepping swd on R, close L to R, step bwd on R, hold 1 ct.

5-8 **(Scis) Side, Close, Cross (thru), —; (Vine) Side, Behind, Side, —; Change Sides, 2, 3, —; Around to Face, 2, 3, — (to SCP);**

In CLOSED pos step swd on L, close R to L, XLIF (both XIF) thru twd RLOD, hold 1 ct ending in L-OPEN pos facing RLOD; Blending to BUTTERFLY pos grapevine RLOD by stepping swd R, XLIB (both XIB), swd R, hold 1 ct; Releasing M's R

THE DANCE IS ON



INDIANAPOLIS IN 1966

**15th NATIONAL
SQUARE DANCE
CONVENTION**

JUNE 16-17-18, 1966

"THE GREAT ONE"

15th

**NATIONAL
SQUARE DANCE
CONVENTION**

INDIANAPOLIS
INDIANA



THE GREATEST CALLERS

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JUNE 16-17-18, 1966

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AND PLENTY OF HOOSIER HOSPITALITY

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1816 - 1966**



“Swing Your Chicks in '66”

15th NATIONAL SQUARE DANCE CONVENTION

Sponsored by the Indiana Dancers Association, Inc.

JUNE 16-17-18, 1966 • INDIANA STATE FAIRGROUNDS

Indianapolis, Indiana — Home of the “500”

REGISTRATION INSTRUCTIONS. Early-bird registrations are in order if you wish to get your preference of hotel or motel accommodations. Also, figure your registration fee carefully to be sure you are sending us the proper amount of money. Advance registration is \$1.25 per day per person (for a total of \$3.75 for three days). The deadline for refunds is May 1, 1966. Please do not send hotel or motel payments. Each hotel or motel will be sending you its own confirmation. Be an “early-bird” — Register now!

IMPORTANT NOTICE: Please fill out all THREE applications where applicable and return together—1, registration; 2, participation; 3, hotel & motel.

ADVANCE REGISTRATION APPLICATION

Return ALL 3 FORMS to: Director of Registration, 1205 Roosevelt Bldg., Indianapolis, Indiana.

Name _____ (Last) _____ and _____ (Her First)

No. and Street _____ City _____ Zone _____ State _____

We are interested in: Square Dancing (); Contra Dancing (); Round Dancing ().

No. of CHILDREN to be registered _____ Names _____ Ages _____

Registration entitles children to DANCE or to participate in other activities.

TOTAL NUMBER OF PERSONS to be registered EACH DAY — including children

Thursday _____
Friday _____
Saturday _____

Advance Registration Fee per delegate is \$1.25 per day; \$1.50 at Convention. Make Check or Money Order payable to 15th National Square Dance Convention. Deadline for ADVANCE REGISTRATION, May 1, 1966 — Deadline for REFUNDS, May 1, 1966.

Total for all days _____

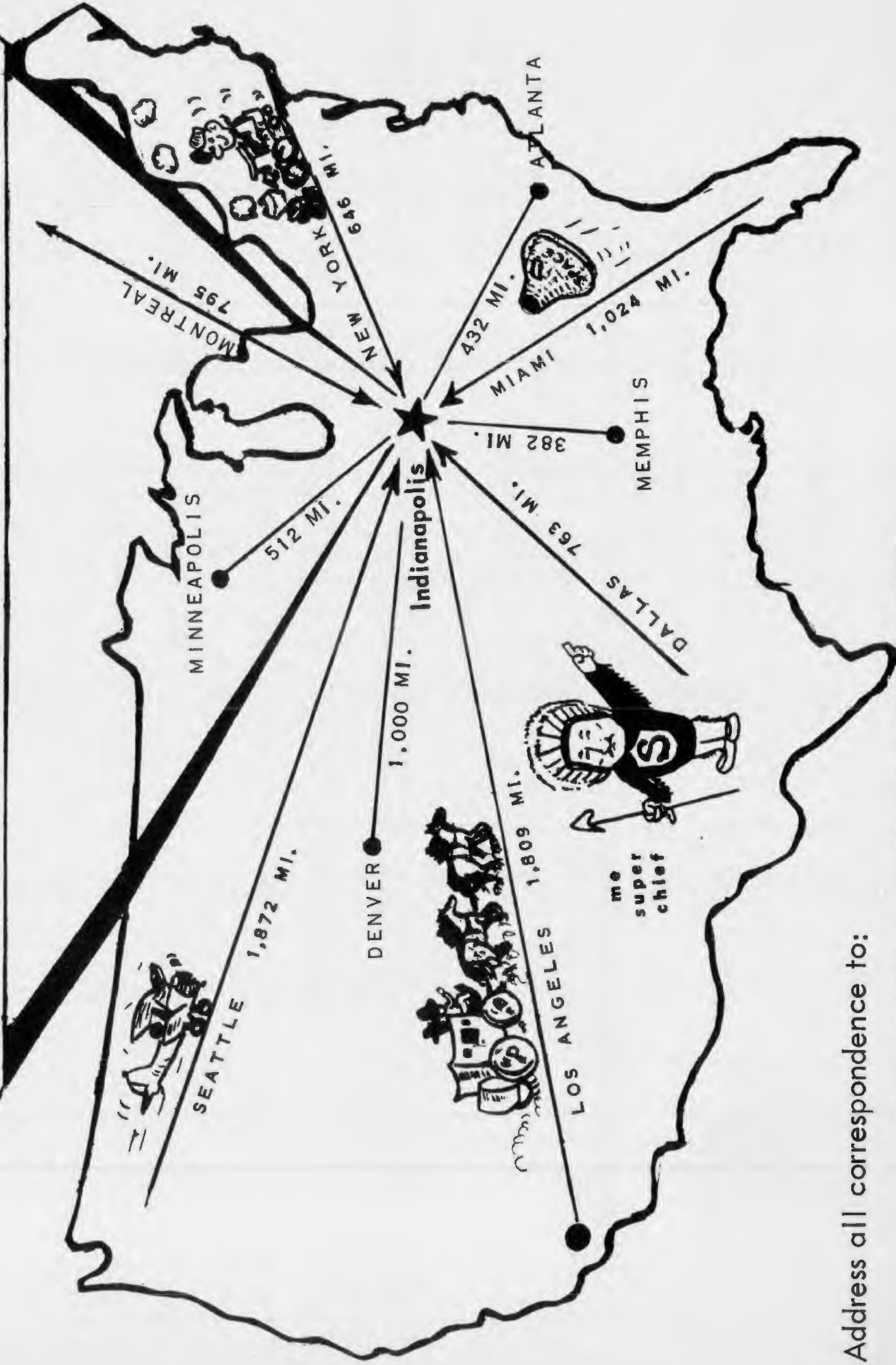
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All roads will lead to the GREAT ONE

The 15th NATIONAL SQUARE DANCE CONVENTION

JUNE 16-17-18 INDIANAPOLIS, INDIANA



Address all correspondence to:

15th NATIONAL SQUARE DANCE CONVENTION
1205 ROOSEVELT BUILDING, INDIANAPOLIS, INDIANA 46204

“Swing Your Chicks in ’66”

AT

“THE GREAT ONE”

Register Now!



PARTICIPATION INSTRUCTIONS. The population center of square dancing wants YOU! Please register now. You are encouraged to register early to be assured of the best facilities during your stay in Indianapolis. Early registrations for callers, teachers, panelists, exhibition groups and youth groups are essential for the best program possible. With your cooperation the 15th National will be the biggest and best yet. Please register now and be sure to fill out your participation data blank carefully, neatly and completely.

PARTICIPATION DATA

For Programming Purposes

TO BE FILLED IN ONLY BY THOSE WHOSE ACTIVITIES ARE SHOWN BELOW

(PLEASE PRINT)

| | | | | | |
|---|----------|------------------------|---------------|-------------|----------|
| Name | (Last) | and | (His First) | (Her First) | |
| No. and Street | City | Zone | State | | |
| I am a SQUARE DANCE CALLER | () Gent | I have participated in | PANELS () | Gent () | |
| | () Lady | | WORKSHOPS () | Lady () | |
| I am a CONTRA DANCE TEACHER | () Gent | | CLINICS () | | |
| | () Lady | | | | |
| I am a ROUND DANCE TEACHER | () Gent | | | | |
| | () Lady | | | | |
| Check days you are available for programming — Thursday | | | | Friday | Saturday |

RATES

DOWNTOWN HOTELS AND MOTELS

| | SINGLES | DOUBLES | TWINS | ADD. PER. | SUITES |
|--|--------------|--------------|---------------|--------------|--------------|
| ANTLERS HOTEL, 750 N. Meridian..... | \$ 5.00-6.00 | \$ 8.00-9.00 | \$ 9.00-10.00 | | \$12.00 up |
| ARLINGTON INN, 401 E. Washington..... | 10.00 | 15.00-18.00 | 20.00 | 2.00 | |
| BARNES HOTEL, 233 McCrea Place..... | 4.50-6.50 | 6.50-8.50 | 10.00 | | |
| BOSS-HARRISON HOTEL, 51 N. Capitol Avenue..... | 8.25 | 11.25 up | 14.50 up | | 24.00 up |
| BOSS-WARREN HOTEL, 123 S. Illinois St..... | 10.00-16.00 | 12.50-20.00 | 15.00-20.00 | | 25.00 |
| CLAYPOOL HOTEL, 14 N. Illinois St..... | 9.50-14.50 | 13.00-18.00 | 15.00-22.00 | | upon request |
| CONTINENTAL HOTEL, 410 N. Meridian..... | 9.00-11.00 | 10.00-14.00 | 12.50-14.00 | | 18.00-22.00 |
| DRAKE MOTOR HOTEL, 1415 N. Pennsylvania..... | 8.50-9.50 | 14.00 | 12.00 | | |
| ESSEX HOUSE MOTEL, 421 N. Pennsylvania..... | 11.00 up | 14.50 up | | | 25.00 up |
| GRAYLYNN HOTEL, 1043 N. Pennsylvania..... | 8.50 up | 10.00 up | 13.00 up | | 16.00 up |
| HOLIDAY INN DOWNTOWN, 500 W. Washington..... | 11.00-12.00 | 14.00-15.00 | | | 21.00 up |
| IMPERIAL HOUSE MOTEL, 343 W. Washington..... | 12.00 | 15.00-16.00 | 15.00-16.00 | | |
| MANGER MOTOR INN, 1530 N. Meridian..... | 11.50-13.00 | 15.00-17.00 | 18.00-20.00 | | 26.50 up |
| MAROTT HOTEL, 2625 N. Meridian..... | 11.00-15.00 | 14.00-17.00 | 14.00-27.00 | | 27.00 up |
| MERIDIAN LODGE, 1920 N. Meridian..... | 13.50-16.75 | 18.75-19.75 | 19.75-21.75 | | 39.50 up |
| NOTTINGHAM COURT, 947 N. Pennsylvania..... | | 6.50 | 10.00 | 2.00 | |
| SEVERIN HOTEL, 201 S. Illinois..... | 9.00-11.00 | | 14.00-16.00 | | 22.00 up |
| SHERATON-LINCOLN HOTEL, 117 W. Washington..... | 8.50-11.50 | 12.00-15.00 | 14.50-16.00 | | 23.50-38.50 |
| TRAVELODGE EAST, 516 E. Washington..... | | 12.00 | 14.00 | 2.00 | |
| TRAVELODGE WEST, 403 W. Washington..... | | 12.00 | 14.00 | 2.00 | |

Arrangements for the following private club facilities may be made only through members:

| | | | | |
|--|------------|-------|-------------|----------|
| COLUMBIA CLUB, 121 Monument Circle..... | 8.50-13.00 | 12.00 | 12.50-16.50 | 24.50 up |
| INDIANAPOLIS ATHLETIC CLUB, 350 N. Meridian..... | 10.00 | 14.00 | 15.50 | 24.00 up |

CLOSE IN MOTELS AND HOTELS

| | | | | |
|---|-------------|-------------|-------------|----------------------|
| ADMIRAL MOTEL, 11200 E. Washington..... | 8.00 | 10.00 | 11.00 | 16.00 up (5-6 pers.) |
| AIRPORT HOTEL, Weir Cook Municipal Airport..... | 12.00-13.00 | 15.00-17.00 | 17.00 | 27.00 |
| CARMEL MOTEL, 14016 N. Meridian..... | | 9.00-11.00 | 10.00-12.00 | |
| EL RANCHO MOTEL, 8100 W. Washington..... | 8.00 | 9.00 | 11.00 | |
| FORTY MOTEL OF INDIANA, 9750 W. Washington..... | 8.00 | | 9.00 | |
| 42ND STREET MOTEL, 4200 Lafayette Road..... | 6.00 | 7.00 | 8.00 | |

| | | | | |
|---|-------------|-------------|-------------|---------------------|
| GATEWAY MOTEL, 1740 Lafayette Road..... | 10.00 | 12.00 | 1.00 | |
| HOLIDAY INN EAST, 6990 Pendleton Pike..... | 9.50 | 12.00-16.00 | | 32.00 |
| HOLIDAY INN SOUTH, 520 E. Thompson Road..... | 10.00 | 14.00 | 2.00 | |
| HOLIDAY INN WEST, 4665 W. 16th St..... | 9.00-11.00 | 10.00-12.00 | | 20.00 |
| HOWARD JOHNSON MOTOR LODGE EAST, 7339 E. Wash... .. | 9.00 | 13.00 | | 15.00 (King rm.) |
| HOWARD JOHNSON MOTOR LODGE WEST, 2602 N. H. S. Rd. | 10.00-13.00 | 15.50-20.00 | | |
| INDPLS. MOTOR SPEEDWAY MOTEL, 4400 W. 16th St..... | 10.00 | 12.00 | 2.00 | |
| MAYFAIR MOTEL, 2040 Lafayette Road..... | 10.00 | 12.00 | 1.00 | |
| MEADOWS MOTEL, 2600 E. 38th St..... | 12.00 | 14.00 | | 16.00 (2 dbl. beds) |
| MOHAWK MANOR MOTOR INN, 5855 E. Washington..... | 7.50 | 11.00 | | 15.00 (Fam. rm.) |
| 38TH STREET MOTEL, 5117 E. 38th St..... | 7.50-9.50 | 9.75-14.00 | 10.50-14.00 | |

OUT OF TOWN MOTELS

| | | | | |
|--|-----------|------------|-------------|----------|
| ARBUCKLE MOTEL, 1901 E. Main St., Plainfield, Ind..... | 6.00-7.00 | 8.00-10.00 | 10.00-12.00 | 15.00 up |
| ASHLEY MOTEL, U. S. 40, West, Plainfield, Ind..... | 7.00 | 8.00 | | 2.00 |

HOTEL AND MOTEL RESERVATIONS

3

1st Choice
2nd Choice
3rd Choice
4th Choice

Please indicate FOUR choices. Your choice will be followed if possible, otherwise, comparable assignments will be made elsewhere.

TYPE OF ACCOMMODATIONS DESIRED

Room(s) with full size double beds for one person
Room(s) with twin beds for two persons
Room(s) with double bed for two persons
Suite(s) — Parlor and one bedroom
Suite(s) — Parlor and two bedrooms

RATES
to
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WILL ARRIVE
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P. M.

WILL DEPART
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A. M.
P. M.

By Car
Bus
Train
Plane

CONFIRM HOUSING RESERVATION TO:

Name
Street Address
Names of children
Ages
City
Zone
State

P E R T I N E N T I N F O R M A T I O N

The 15th National Square Dance Convention will be held at the Indiana State Fairgrounds in Indianapolis on June 16, 17, 18, 1966. The Coliseum (pictured below) has a seating capacity of 8,000, and a spacious dancing area. Another spacious building is the Manufacturers' Building which will feature the booths of the many square dance shops and other exhibitors as well as the large dance floor. The Farmers' Building will house the varied activities of the Round Dance Program. Other close-in buildings will feature Folk Dancing, the Teen-age Dance Hall and Contras. Exhibitions will be presented in the main buildings.

All committees are now working to provide the finest in the varied dance programs which will be featured at the 15th National, and all dancers and callers and teachers will want to plan to attend The Great One to help us Hoosiers celebrate one hundred and fifty years of statehood.

★ ★ ★

INDIANA STATE FAIRGROUNDS COLISEUM



and W's L hands (W moving under the other joined hands) change sides in 3 quick steps (L, R, L,) hold 1 ct; Continue fwd and around to face partner in 3 more quick steps (R, L, R,) then hold 1 ct while blending to SEMI-CLOSED pos facing RLOD.

9-12 Fwd Two-Step; Fwd Two-Step (to face); (CP Box) Side, Close, Fwd, —; Side, Close, Back, —;

Repeat action of Meas 1 thru 4 except travel RLOD.

13-16 (Scis) Side, Close, Cross (Thru), —; (Vine) Side, Behind, Side, —; Change Sides, 2, 3, —; Around to Face, 2, 3, — (to Bfly); Repeat action of Meas 5 thru 8 but travel in RLOD and end in BUTTERFLY pos with M's back to COH.

PART B

17-20 Side, Close, Side, Close; (Scis) Side, Close, Cross (thru to L—Open), —; Walk, —, 2, — (face); (Scis) Side, Close, Cross (thru to Open), —;

In BUTTERFLY pos step swd on L, quickly close R to L, swd again on L and again quickly close R to L; Step swd on L, close R to L, XLIF of R (both XIF), hold 1 ct while blending to L—Open pos facing RLOD; Starting M's R walk RLOD 2 slow steps; Blending to momentary BUTTERFLY pos with M's back to COH step swd RLOD on R, close L to R, XRIF of L (both XIF) blending to OPEN pos facing LOD, hold 1 ct.

21-24 Face-to-Face; Back-to-Back; Circle Away, —, 2, —; 3, —, 4, — (to Bfly);

Blending to face partner step swd LOD on L, close R to L, step to side on L while turning 1/2 L face (W 1/2 R face) maintaining hand hold (M's R, W's L); Blending to a BACK-TO-BACK pos step swd LOD on R, close L to R, step to side on R, hold 1 ct (remain in back-to-back pos); Starting M's L (W's R) make a small circle away from partner and back again (M L face & W R face) in 4 slow steps keeping both hands extended and snapping fingers on the off beat (no hands joined on the circle away) ending in BUTTERFLY pos M's back to COH.

25-28 (Scis) Side, Close, Cross (Dip), —; Rec, Side, Cross (Thru to CP), —; Turn Two-Step; Turn Two-Step (to SCP);

In BUTTERFLY pos step swd on L, close R to L, XLIF (both XIF) but leaving R in place and making a slight dip twd RLOD on L, hold 1 ct; Recover back and take wt on R turning to face partner, step side LOD on L, XRIF of L (both XIF) stepping thru on R and blend to CLOSED pos; In CLOSED pos do 2 R face turning two-steps LOD (End in SEMI-CLOSED pos facing LOD).

DANCE GOES THRU TWICE PLUS FIRST 8 MEAS
Ending: After dancing complete dance (28 measures) thru twice go back to the start and

do the first 8 meas of Part A once more but instead of blending to Semi-Closed pos blend to OPEN pos facing RLOD and on the last note of the dance point L twd RLOD (Extend free hands, palm down) SMILE.

CATCHY

BLUE MONDAY

By Ed and Claire Greer, Palm Springs, Calif.

Record: Sets in Order 3152 (Record may be speeded as desired)

Position: Open—Facing for Intro, Open facing LOD for Dance

Footwork: Opposite, directions for M except as noted

Meas

INTRODUCTION

1-4 Wait; Wait; Apart, —, Point, —; Tog (to Open), —, Touch, —;

Wait 2 meas in Open-Facing pos M's back to COH: Step apart on L, hold 1 ct, point R twd partner, hold 1 ct; Step twd partner on R to OPEN pos facing LOD, hold 1 ct, touch L to R, hold 1 ct.

PART A

1-4 Rock Fwd, —, Recover, —; (Hitch) Back, Close, Fwd, —; Rock Fwd, —, Recover, —; (Hitch) Back, Close, Fwd (to Face), —;

In Open pos facing LOD rock fwd on L, hold 1 ct, recover on R, hold 1 ct; Do a back hitch stepping back on L, close R to L, fwd on L, hold 1 ct; Repeat action of meas 1-2 starting M's R and end facing partner on ct 3 of the hitch step blending to LOOSE CLOSED pos, M's back to COH.

5-8 Vine, 2, 3, Thru; Side, Draw, , Close; (1/2 Box) Side, Close, Fwd, —; (Scissors) Side, Close, Cross, —;

Step to side on L, XRIB of L (W XIB also), side on L, (both XIF) XRIF of L stepping thru in LOD; Step to side on L, draw R to L slowly in 2 cts, close R to L; Do a half box stepping side on L, close R to L, fwd on L, hold 1 ct; Do a scissors stepping side on R, close L to R, XRIB of L turning 1/4 RF to face RLOD (W XLIF turning 1/4 RF to face LOD) ending in SIDECAR pos.

9-12 (Bwd two-step) Step, Close, Step, —; Step, Close, Step (to Banjo), —; Back Across (turn), Close (turn), Fwd (to Semi), —; (Fwd) Step, Close, Step (to Open), —;

In Sidecar pos, step bwd on L in LOD, close R to L, bwd on L, hold 1 ct; Continue with another bwd two-step changing sides (feathering) to BANJO pos still facing RLOD; M turns L face and steps L diag bwd twd COH crossing in front of W, closes R to L completing L face turn to face LOD, steps fwd L into SEMI-CLOSED pos facing LOD (W does fwd two-step almost in place); Fwd two-step in LOD blending to OPEN pos facing LOD.

13-24 Repeat Action of Meas 1-12 blending to BUTTERFLY pos M's back to COH on last ct.

PART B

25-28 Step, Lock, Step, Lock; Step (Turn), —,

Step, Lock; Step, Lock, Step (Face), —; Pivot, —, 2, —;

In BUTTERFLY pos fwd on L, lock R behind L, fwd L, lock R behind L; Fwd on L, hold 1 ct, dropping lead hands and bringing trailing hands thru step fwd on R to slight back-to-back pos, lock L behind R; Fwd on R, lock L behind R, fwd on R turning to face partner in CLOSED pos M's back to COH, hold 1 ct; Do a slow couple pivot making a full turn and adjusting to BUTTERFLY pos facing LOD.

29-32 Repeat Action of Meas 25-28 in LOD ending in SEMI-CLOSED pos facing LOD.

PART C

33-36 Fwd Two-Step; Fwd Two-Step (face); Fwd Buzz, 2, 3, 4; (Buzz) 5, 6, 7, 8;

Do 2 fwd two-steps traveling LOD and facing partner on last ct in LOOSE CLOSED pos M's back to COH; Step to side LOD on L and buzz using the L ft as a pivot and with a slight rocking motion (side L, push with R, in place L, push with R); Continue buzz as in meas 35 making a full turn in 2 meas and blending to SEMI-CLOSED pos facing LOD.

37-40 Repeat Action of Meas 33-36 in LOD ending in SEMI-CLOSED pos facing LOD.

41-44 Fwd, —, 2, —; Pivot, —, 2, —; Fwd, —, 2, —; Pivot, —, 2, —;

Walk fwd 2 slow steps LOD L, R; Maneuver and pivot one full turn in 2 slow steps to face LOD in SEMI-CLOSED pos: Repeat action of meas 41-42 ending in OPEN pos facing LOD.

Tag: Fwd Two-Step; Fwd Two-Step; Vine, 2, 3, Thru; Side, Draw, , Close; —, —, Apart, Point;

In SEMI-CLOSED pos do 2 fwd two-steps ending in LOOSE CLOSED pos M's back to COH; Vine side on L, XRIB, side L, XRIF stepping thru in LOD; Step to side on L, slowly draw R to L in 2 cts, close R to L; Hold 2 cts, step apart on L, point R twd partner and acknowledge.

SEQUENCE: A, B, C, A, Tag

SWINGING LINE

By Bob Kent, Warwick, R. I.

**Head couples, right and left through
Turn the girls, chain 'em too
Heads forward, double swing thru
Sides promenade three-quarters
Wheel in, face the line
There's your corner, left allemande**

TOM'S DANCE

By Tom Rinker, Omaha, Nebraska

**Heads go forward and back with you
Forward again, swing thru
Then spin the top, watch it Pop
Then pull on by
Do sa do all the way round
Star thru
Right and left thru
Star thru
Allemande left**

TRY AGAIN

OLDIE — TRIPLE ALLEMANDE

Author Unknown, presented by
Gunner Cosgrove, Covina, California

**Allemande left, then
The side couples star
Heads run around but not too far
Allemande left, then
The head couples star
Sides run around, not too far
Allemande left, right and left grand, etc.**

AURORA SWING

By Dennis McConkey, Anchorage, Alaska

**Side couples a right and left thru
Side ladies chain across turn them and
The heads square thru four hands
And when you're thru do a U turn
Back and pass thru and do sa do
The outside two do a swing thru
Make an ocean wave and rock eight
Circulate and star thru
Bend the line do a right and left thru
Turn your girl and cross trail
Find your corner left allemande**

WHEEL AND SPREAD

By Jim Gammalo, Olmsted Falls, Ohio

**Four ladies chain three quarters around turn 'em
At the heads cross trail thru
Separate go around two hook on ends
Make lines of four
Pass thru wheel and spread
Pass thru girls run
Men fold dixie chain on a double track
Ladies go left men go right and allemande left
or
Four ladies chain three quarters around
Roll half sashay
At heads box gnat, right and left thru other way
back
Roll half sashay, pass thru
Both turn right single file
Gent around two, lady around one line up four
Pass thru wheel and spread, allemande left
or**

**Join hands circle left
Head gent and corner go forward and back
Pass thru, both turn right single file
Gent around two, lady around one line up four
Pass thru wheel and spread, allemande left**

CONTRA CORNER

CAMPTOWN HORNPIPE

Traditional

**Suggested music; FD MH-173
1, 3, 5, couples active but do NOT cross over
Down the outside, down you go
Turn around and come right back
Down the center with your own
Wheel around and the other way home
Cast off, and the ladies chain
Chain the ladies back again
Now balance and swing your own**

EXPERIMENTAL DRILLS

Lloyd Litman of Cleveland, Ohio, is the originator of a real goodie which he calls Trade. The description is on page 78, and four examples by Lloyd are printed here along with three by Garry Vrieling.

Heads to the right and circle four
Head gents break and line up four
Forward eight and back, pass thru
Boys trade, centers trade, ends trade
Boys trade, left allemande, etc.

Head couples right and left thru
Same two make a wave, balance
Ends trade, centers run
New Centers trade, ends turn
Cross trail thru to the corner, left allemande, etc.

Heads to the right and circle four
Head gents break and line up four
Forward eight and back
And the same two swing thru
Girls run, centers trade, cast off three quarters
Swing thru, men run, centers trade, cast off
three quarters
Cross trail thru to a left allemande, etc.

Head couples square thru four hands 'round
When you do centers in, ends trade, wheel and
deal
Ladies square thru three quarters 'round
Star thru, all eight circulate
Wheel and deal, left allemande, etc.

These three by Garry Vrieling of La Mirada, Calif.

TRADES

Heads lead right, circle up four
Head gents break to a line of four
Go up and back, pass thru
Men trade, centers trade
Ends trade, men trade
Everybody, left allemande, etc.

TRADE AND WHEEL

One and three do sa do to an ocean wave
Spin the top
Balance back, box the gnat
Pull 'em by, circle four
Head gent break to a line of four
Forward and back, pass thru
Heads trade, centers trade
Wheel and deal (to face)
Pass thru, left allemande, etc.

TRADE AND RUN #ONE

One and three right and left thru, turn the girl
One and three do sa do to an ocean wave
Ends trade, centers run
New centers trade
Ends run, balance back
Cross trail, left allemande, etc.

FACE AWAY

By Monty Montooth, Fayetteville, North Carolina
Heads now go right and left thru
Turn right around and square thru
Four hands around that's what you do
Right and left thru the outside two
Face your partner, back you scoot
Centers arch, loop the loop
Centers in, cast off three quarters round
Lines of four go forward and back
Star thru, then substitute
Center now pass on thru
Split the ring, go around one
Down the middle, right and left thru
Turn 'em on around and square thru
Four hands around like you always do
Right and left thru the outside two
Face your partner, back you scoot
Centers arch, loop the loop
Centers in, cast off three quarters round
Lines of four, go forward and back
Star thru, then substitute
Centers now, pass on thru
Allemande left with your left hand
Partner now, go right and left grand

SINGING CALL

TICK-A-TACK

By Wayne West, Villa Park, California
Record: MacGregor 1076, Flip Instrumental
with Wayne West
BREAK
Head couples promenade half way around
Side couples square thru three fourths round
that town
Now one and three you pass thru you're all
facing out
Men run right and left allemande grand right
and left and shout
(Well now) her hair hung down it a-hung-a-down
her back
And it made my heart go tick-a-tick-a-tack
So promenade and don't look back 'cause it
makes your heart
Go tick-a-tick-a-tack tick-a-tick-a-tack
FIGURE
Allemande your corner walk by your own
Right hand round the right hand girl
Then a left hand round your own
Men star right in the middle of the ring
Pass your partner by
Swing your corner lady promenade I'll tell you
why
(Well now) her hair hung down it a-hung-a-down
her back
And it made my heart go tick-a-tick-a-tack
So swing this girl and don't look back 'cause
it makes your heart
Go tick-a-tick-a-tack Tick-a-tick-a-tack
SEQUENCE: Break (heads)—Figure twice—Break
(sides)—Figure twice—Break (heads)
EXPLANATION: Men run by moving forward and
to the right in a clockwise half circle in front
of partner who meanwhile slides to her left
to fill the space vacated by man.

AWFUL SIMPLE

FIRST HEADACHE'

By Rocky Jones, Cave Junction,
One and three go up to the middle and back
Go right and left thru across the track
Now pass thru, do a U turn back and star thru
Right and left thru the outside two
Now dive thru, star thru
A right and left thru and turn your girl
Pass thru do a frontier whirl
Left allemande

SHAKY

By unknown author

Heads right and circle up four
Head gents break, line up four
Forward eight and back with you
Forward again, swing thru
First with right, then left
Now spin the top
Right and left around you reel
Girls turn back wheel and deal
Just the inside men turn back
Shake hands, pull by
Go allemande left

ZELMA'S DREAM

By Zelma McDaniel, San Angelo, Texas

Heads pass thru
Separate, round one
Come into middle do a
U turn back and spin the top
Just like that
All four couples pass thru do a
U turn back and just the boys
Square thru while the girls
Pass thru do a left allemande

BREAKS

By Gene Pearson, Groves, Texas

Head ladies chain to the right
New head ladies chain across
Heads star thru, pass thru
Split the outside, line up four
Pass thru, arch in the middle
Ends duck thru, right and left thru
Pass thru, star thru, cross trail
Allemande left

Head ladies chain on across the ring
Heads star thru, pass thru
Right and left thru the outside two
Star thru, pass thru, on to the next
Right and left thru, pass thru, on to the next
Star thru, dive thru, swing thru, rock up and back
Box the gnat, right and left thru
Pass thru, allemande left

Head ladies chain on across the ring
Heads swing thru, rock up and back
Box the gnat, right and left thru
Star thru, pass thru, swing thru the outside two
Rock up and back, box the gnat
Right and left thru, inside arch, dive thru
Swing thru, rock up and back
Box the gnat, pass thru, star thru, allemande left

SPIN THE TOPS

anara, Independence, Missouri
thru

Do sa do tne outside two
Make an ocean wave
Gents circulate, swing thru
Spin the top, right and left thru
Pass thru, bend the line
Star thru, do sa do
Make an ocean wave
Girls circulate, swing thru
Spin the top, right and left thru
Star thru
Inside two frontier whirl
Pass thru, left allemande

or

Heads square thru
Spin the top with outside two
Box the gnat, right and left thru
Two ladies chain, star thru (left allemande)
Right and left thru
Dive thru, pass thru
Spin the top with outside two
Box the gnat, right and left thru
Two ladies chain, star thru, dive thru
Substitute, pass thru, left allemande

or

Heads square thru
Swing thru with outside two
Spin the top, right and left thru
Star thru, dive thru, square thru three quarters,
left allemande

SINGING CALL*

TIE ME TO YOUR APRON STRINGS AGAIN

By Harry Lackey, Greensboro, North Carolina

Record: Longhorn 150, Flip Instrumental with
Harry Lackey

OPENER, BREAK, ENDING

Walk around that corner lady, see-saw your own
Join hands and circle left and then
Allemande left your corner lady
Weave that ole ring
Go out and in 'til you meet again
Turn a right hand round your partner
Gents star left and then
Swing that same little gal around and
promenade the ring
And sing to me a lullaby and then
Won't you tie me to your apron straints again
FIGURE

One and three (two and four) pass thru
Travel round just one
Make a line go forward eight come on back
Star thru, then double pass on thru
First ones left, next ones right
Go right and left thru (turn the girl).
Then pass thru, do a wheel and deal
The center four pass thru
Swing that corner lady round
Promenade you do
And sing to me a cradle song and then
Won't you tie me to your apron strings again
SEQUENCE: Opener, figuer twice heads, break,
figure twice sides, ending.

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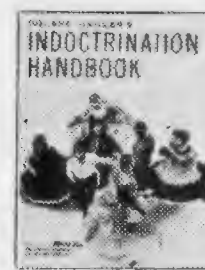
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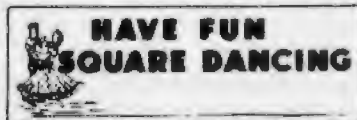
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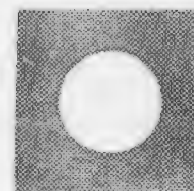
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(Letters, continued from page 3)

months then and had to return to the hospital for a month in October.

My reason for writing this is to ask you to please use your own way to thank all the hundreds of square and round dancers and callers who sent me over a thousand cards, hosts of gifts, good wishes and, most of all, their prayers. In addition, there was a benefit dance for me which was attended by hundreds.

I wish especially to thank all of them and the many callers from Sarasota, Tampa, St. Petersburg, from Minnesota and many winter visitors to Florida.

Kathy Bunnell
Sarasota, Fla.

Dear Editor:

May I use your fine news medium to thank all the wonderful square dancers who have sent letters and made telephone calls to tell me that the Lamar Dudes and Dames were missed as an exhibition group at the 14th National Square Dance Convention in Dallas?

It was a heart-warming and spirit-lifting experience to hear from good friends who have seen our group for the past 10 years. These communications came at a time when our



So here are the Lamar Dudes and Dames who missed one National Convention but are already gearing up for the next.

—Photo by Adkinson

small town was saddened by death, injuries, missing persons, loss of homes and personal belongings, having been the hub of the worst flood disaster in Colorado history. Please tell your readers that Lamar, Colorado, is down but not out; we hope to see them all again in Indianapolis in 1966.

Vera Spencer
Lamar, Colo.



Ernie Kinney

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Ed Keen

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Dear Editor:

...I would like to commend you on the articles pertaining to square dancing in the July (1965) Sets in Order. I had begun to think I was a bit off base in that I contend that dancers should be able to do the basic twenty in about any way given before going on to more advanced levels. I don't mean a caller should not teach the others but should be *very* careful in his selection.

In calling for my own club I have explained this to the dancers and am very proud to say that when they visit another club they are able to do the movements properly and in about any way they are called...

At the time I was learning to call I was told one should have certain ideas and goals fixed in his mind and should stick with them. This idea mentioned above is one of them...

Donald E. Wilcox
Yokohama, Japan

Dear Editor:

We have two square dance clubs in our town. Last year they were both going full blast. Now it is really alarming to see how they have slowed down. I hope you will print this letter

so that these clubs that have lasted 20 years or so will write me their secret of keeping alive.

Mrs. Joseph Roy
305 Arlington
Houma, La.

All right, folks, you who are in square dance clubs 20 years old or more, what is your secret that you might pass on to Mrs. Roy? How about sharing it? — Editor

Dear Editor:

Upon receiving the July issue of Sets in Order I was quite disappointed as I am sure quite a few other Canadian callers and square dancers were, to see your new poster promoting square dancing as an American Heritage.

I am quite sure many Canadian square dance clubs sponsoring beginner groups had purchased your old poster which remained neutral. Herewith is a design for a poster which I drew up using the new Canadian flag. We hope to use this poster to advertise our beginner groups here in Canada's Capitol.

Gary Young
Ottawa, Ont., Canada

Thanks to Gary for his rendition of a Canadian square dance recruiting poster. It sounds like a wonderful idea. Our U.S. flag poster was created in the hope that we would one day soon have



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Dealer Inquiries Welcome

a Presidential Proclamation making an official square dance week in this country. Our poster put out last year, which ties square dancing with no country in particular, is still exceptionally popular with folks in Canada. — Editor

Dear Editor:

... I celebrated my 80th birthday by attending and dancing at the International Square Dance Convention at the Royal York Hotel in Toronto. Caller Art Wilson stopped the floor, introduced me and hundreds of dancers sang,

Reader Young's
suggested
Canadian
recruiting card.

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NEW BEGINNER CLASS STARTING

DATE _____
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CALLER _____
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"Happy Birthday" to me. Orphie Easson repeated the procedure in another ballroom during the evening. Didn't know I had so many friends.

Oliver N. Cunnings
Cedar Nook, Ont., Canada

Dear Editor:

The Callers Club started its fourth year of activity this fall. Composed mostly of callers in the Long Island area, we have had participation since our beginning from callers in surrounding counties and states.

The club thru regular meetings has sponsored caller development and education, had discussion of problems of callers and dancers. Periodic clinics (in the past with Ed Gilmore) have been held. We welcome and help introduce new callers moving into the area, beginner callers in the square dance movement as well as giving information on dances. As the current chairman, the undersigned can be contacted for information at 212-RA 8-0035.

David Blauston
Woodside, N.Y.

Dear Editor:

I have long wished the name of the tune for the round dances would be included in the

Meg Simkins

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- 1084 — **Why Haven't I Told..You**
Caller: Bob Augustin, Flip Inst.

BOGAN:

- 1186 — **Idaho**
Caller: Bob Wickers, Flip Inst.
- 1187 — **Nobody's Business But Our Own**
Caller: Ham Wolfram, Flip Inst.
- 1188 — **MEXICO**
Caller: Keith Thomsen, Flip Inst.
- 1189 — **Summer Sounds**
Caller: Cal Lambert, Flip Inst.

ROCKIN "A":

- 1324 — **Ruffles, Key G**
Hell Among the Yearlings,
Key D
Hoedowns
- 1325 — **Boogie Beat, Key C**
Blay's Hoedown, Key A
Hoedowns
- 1326 — **Heartaches by the Number**
Caller: J. P. Jett, Flip Inst.
- 1327 — **Ernie's Breakdown, Key A**
Boil the Cabbage Down, Key F
Hoedowns
- 1328 — **FOUR LEAF CLOVER**
Caller: Bill Wilson, Flip Inst.
- 1329 — **Square Dance Honeymoon**
Caller: Bill Wilson, Flip Inst.

KEENO:

- 2310 — **Round Robin**
Caller: Harold Bausch, Flip Inst.
- 2320 — **Omaha/Blue of the Night**
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MUSTANG:

- 113 — **Chinatown**
Caller: Snooky Brasher, Flip Inst.
- 114 — **Banjo Sam**
Caller: Tommy Stoye, Flip Inst.

SWINGING SQUARE:

- 2326 — **Your Cheatin' Heart**
Caller: George Peterson, Flip Inst.
- 2327 — **Bye Bye Blues**
Caller: Bill Saunders, Flip Inst.
- 2328 — **Susie**
Caller: Bill Saunders, Flip Inst.
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when I was there, Matt Matychowiak, died of an unexpected heart attack on October 13. He had returned from Europe a couple of years ago, retired and made his home in Tacoma. He had been transferred by Civil Service to Warren, Mich., and en route he died. He was buried at Fort Lewis.

Matt was chairman of the Leaders and Callers Assn. in Europe in 1961-1962. He learned to square dance here in Tacoma when previously stationed here. He learned to call in Europe, a caller by necessity and largely

self-taught. Some training came from other callers in Europe like Bill Brockett and Lloyd Poole. His wife, Marie, will be living here with her parents at 5924 Lake Grove St., Tacoma.

Dr. Frederick O. Joerns
 Tacoma, Wash.

Dear Editor:

We wish to thank Sets in Order magazine for including our club's 1965 summer dance schedule at Manitou Beach Pavilion in the special summer listing of square dancing. We averaged over 20 sets per dance which in-



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cluded local dancers and out-of-towners. S.I.O. certainly helped to make our summer dances a success.

Gene and Lucille Muller Hilton, N.Y.
Dear Editor:

... A little point of interest regarding the campaign for a Square Dance Stamp. Only a few weeks ago Britain issued a special pair of stamps commemorating the Commonwealth Arts Festival—and one of these depicts English Country Dancing.

Alan Sheriffs Nottingham, England

Dear Editor:

Here at the Central Registry for Overseas Square and Round Dancers we ran into our first "stymie." We received a letter from a couple going to Nigeria. They had been referred to us but we were unable to give them anything... We suggested that they take records with them, especially instructional type, and start their own club. Hope they do for they seemed so interested in keeping up with this wonderful hobby of ours.

Our registry is really working. Not a mail



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delivery is made to us that doesn't contain either a request for information about clubs thruout the world — or information on clubs to be registered with us. Believe me, it is a real good feeling when someone writes to us as a couple did in West Point who were going to Ethiopia. We were able to answer them that there is square dancing in Ethiopia, give them the names of the contact people, the caller, the day and place of dancing and a little information about the country itself.

When we started the registry we weren't

sure we would be able to do the job we set out to do but people have been so nice and have responded very well when we have written for information. For once we feel that we're doing more than giving lip-service to the promotion and extension of square dancing...

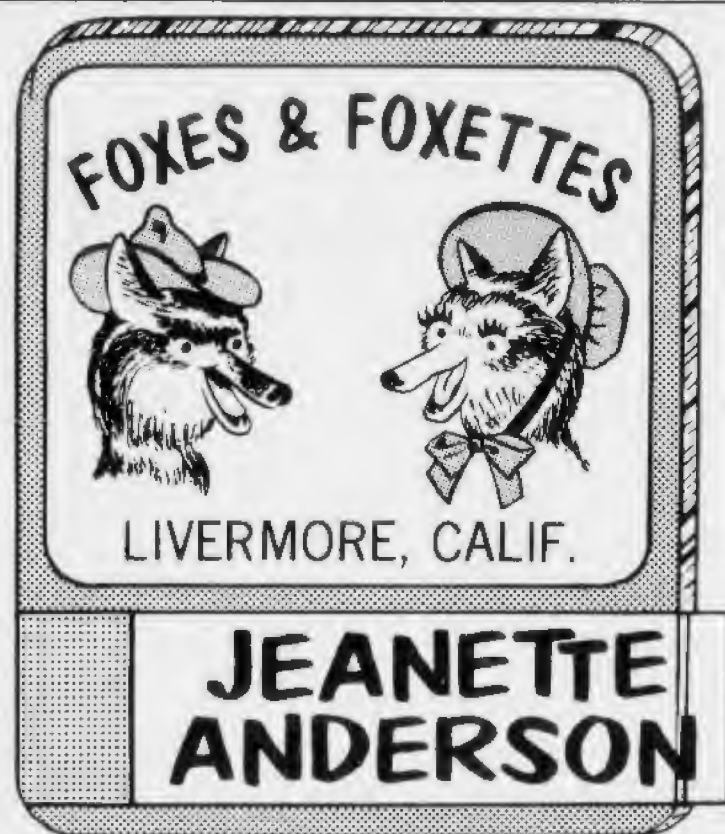
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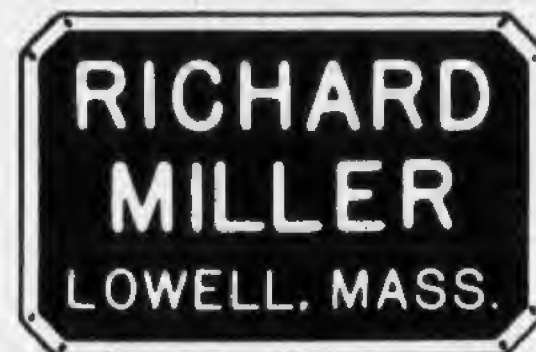
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The Warehams have been dancing about 17 years now, starting with squares and veering over to the rounds. To further their dancing knowledge, they organized a 44-couple club in Hiawatha. Soon they enrolled in a round dance basics class and from here became members of Kalico Kickers in St. Joseph.



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For various reasons the square dance movement in their home town slowed to a stop so Phyllis and Jerry joined the Belles and Beaux Round Dance Club in St. Joseph, devoting their hobby time entirely to round dancing.

Following a TV appearance they were approached by Father Norbert who asked if they would consider teaching their form of dance at St. Ann's Church if he would help start a group. This was all they needed. In January, 1960, things began to gain momentum for the Warehams. Their first class graduated with appropriate ceremony in May, 1960, and their Spin 'n' Wheelers Club was formed.

Three National Conventions, numerous workshops and clinics strengthened their teaching experience and technique. They attended institutes emphasizing round dancing and seek constantly to improve their own relationship to the nationwide round dance picture.

The Warehams' travels have taken them to all of their sister states. They have been members of both the Missouri and Kansas state associations since their organization and have recently completed a year as Presidents of the

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Squares**

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(Record Reviews, continued)

DANCING IN THE STREET — Blue Star 1771

Key: G Tempo: 125 Range: High HC

Caller: Marshall Flippo Low: LB

Music: Western 2/4 — Piano, Guitar, Clarinet,
Drums, Bass

Synopsis: (Break) Allemande — do sa do — gents
star left — do sa do — corner star thru — circle
— whirlaway and swing — promenade. (Figure)
Heads promenade 1/2 — lead right, circle to a
line — up and back — star thru — do sa do —
eight chain 5 — allemande — pass one —
promenade next.

Comment: The dance patterns are interesting and
refreshing. The tune will take good calling to
generate interest. Rating: ☆☆

MEXICO — Bogan 1188

Key: C Tempo: 126 Range: High HC

Caller: Keith Thompson Low: LC

Music: Western 2/4 — Trumpets, Guitar, Piano,
Drums, Bass

Synopsis: (Figure) Heads promenade half — star
thru — pass thru — circle to a line — pass thru
— wheel and deal — double pass thru — centers
in — cast off 3/4 — up and back — star thru —
centers square thru 3/4 — swing — promenade.
(Middle Break) Ladies chain — chain back —
circle — allemande — do sa do — allemande —
weave — do sa do — promenade — swing.

Comment: The conventional dance patterns are
slightly longer than usual (Break is used but
once). Tune lacks interest. Music is adequate.
Rating: ☆

HOEDOWNS

RIVER SIDE HOEDOWN — Old Timer 8206

Key: G Tempo: 128

Music: (Four Squares) Guitars, Bass, Vibes

MOUNTAIN DEW — Flip side to above.

Key: G Tempo: 128

Music: (Four Squares) Guitars, Bass, Vibes

Comment: These have nice swing but the rhythm
is quite light and the tunes are melodious.

Rating: ☆

ROUND DANCES

WALTZ YOU SAVED FOR ME — Hi Hat 821

Music: (Joe Leahy) Trumpets, Saxophones, Organ,
Piano, Celeste, Drums, Bass

Choreographers: Penny and Ross Crispino

Comment: Excellent, medium tempo waltz music
and a very easy waltz routine. Eight measures
are repeated.

TOP BRASS — Flip side to the above.

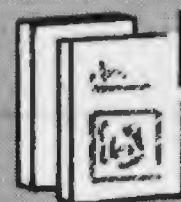
Music: (Joe Leahy) Multiple Trumpets, Piano,
Drums, Saxophone, Guitar, Bass

Choreographer: David Box

Comment: A lively and fast moving dance rou-
tine to very good rhythm music. The dance is
for experienced dancers.

DAY-DREAMS — Windsor 4708

Music: (Pete Lofthouse) Trombone, Guitar, Piano,
Saxophone, Organ, Drums, Bass

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More Dealers Follow



Choreographers: Ken and Dolly Walker

Comment: Excellent music and a medium tempo waltz. Routine is for experienced dancers but not difficult. Twelve measures are repeats.

TENNESSEE SATURDAY NIGHT — Flip side to the above.

Music: (Pete Lofthouse) Piano, Trumpets, Guitar, Drums, Bass

Choreographer: (Not given)

Comment: Lively music and a very easy 16 measure dance that goes thru 6 times.

CURRENT BEST SELLERS

Sixty-three dealers of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find which records were selling in their individual areas. The following lists were made up from the results of that survey as tabulated in mid-November.

SINGING CALLS

| | |
|-------------------|-----------------|
| Love Me Honey Do | Kalox 1049 |
| Five Foot Two | Hi Hat 322 |
| Engine #9 | Wagon Wheel 203 |
| Rich Livin' Woman | Blue Star 1764 |
| Tick-A-Tack | MacGregor 1076 |

ROUND DANCES

| | |
|---------------------|--------------|
| Oh Boy | Belco 214 |
| Alabama Waltz | Grenn 14074 |
| Linda Two Step | Hi Hat 813 |
| Johnny-O-Polka | Hi Hat 818 |
| Moonlight Cocktails | Windsor 4707 |

SWEETHEART TREE — Belco 215

Music: (Belco Rhythm Boys) Violin, Guitars, Piano, Vibes, Drums, Bass, Organ

Choreographers: Bill and Pat Boone

Comment: A good tune and danceable music. The routine is not for novice dancers but still is not difficult. Several sections are repeats.

WHEEL OF FORTUNE — Flip side Sweetheart Tree
Music: (Belco Rhythm Boys) Guitars, Organ, Drums, Bass

Choreographers: Charlie and Bettye Proctor

Comment: A novelty instrumental and a good rhythm routine. Experienced dancers will enjoy it.

TONIGHT YOU BELONG TO ME — Windsor 4710

Music: (Memo Bernadei) Saxophones, Trumpets, Piano, Guitar, Drums, Bass

Choreographers: Steven and Mary Kay Sheperd

Comment: A good instrumental with novel rhythm treatment. Dance is not easy but is a fun routine.

DANCING ON MY HEART — Flip side to the above

Music: (Eric Jupp) Flutes, Strings, Saxophones, Trumpets, Drums, Piano, Bass

Choreographers: Eddie Palmquist and Sally Cochran

Comment: A large band and excellent music. A fast moving dance routine for experienced dancers. Eight measures are repeated.

DEBUT IN WALTZING — Windsor 4709

Music: Five different waltz numbers by three different bands

Choreographers: Frank and Carolyn Hamilton

Comment: A series of five different waltz drills intended for use in teaching new dancers. Record is 33 1/3 and each band or tune is easily identified.

(New England, continued from page 21)

wanted to do something different—even if it was old. The plan for the new season was to have alternate dances handled by experienced old-time callers like Charlie Baldwin and Ralph Page—men who know what we were dancing 10 or 12 years ago. On other nights the calling would be handled by the Canoe Club staff of Paul Merola, Dick Keith, Dick Davis and whoever else showed up.

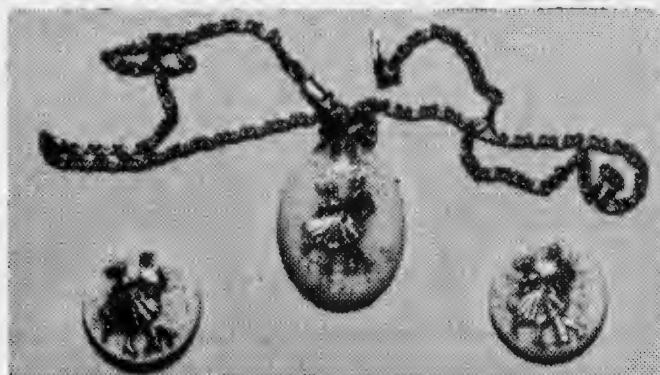
The fact that attendance held up as well as it did indicates that there is interest in this kind of a dance and that people will make considerable effort to get to such a dance. This

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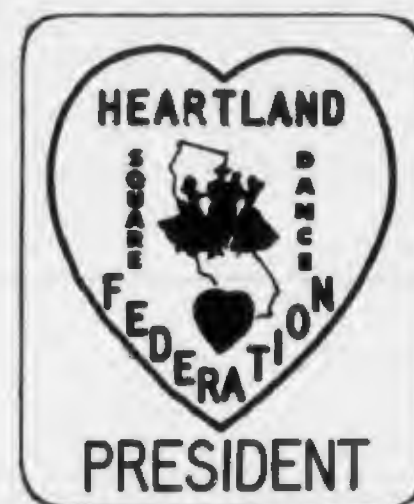
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Additional Dealers on Previous Page

was further demonstrated by the fact that people drove thru heavy fog to get to nearly every dance; it seemed that the weatherman was trying to scuttle the effort.

To sum it up I'd say that the program was neither a failure nor a howling success. But the attendance was sufficient to encourage the promoters and we hope that this season will see this as satisfactory an effort as I'm convinced it can be.

GEMS FROM OTHER PUBLICATIONS

From Modern Square, Little Rock, Ark.

Square Dancer's Creed

(No author listed)

Square dancers, let us ever be
Always in perfect harmony
Our hearts, our hands, our feet, our minds
To singing calls or spoken lines.
Let us ever see our duty
To make our dance a thing of beauty.
We know that fun and laughter gay
Can banish all life's cares away.
So we must keep our dance amusing
So folks will come of their own choosing.
We must not dance for gain or greed,
Let this, square dancers, be our creed.

PAMPHLET ISSUED BY ASSOCIATION

The Round Dance Teachers Assn. of Southern California has issued an informative pamphlet which gives basic information about the round dancing activity and invites those who have not yet participated to give it a try. Space is provided for the name and telephone number of the teacher-member who hands out the pamphlet. The first section, titled, "What Is Round Dancing" opens with the following paragraph: "Round Dancing, as a hobby or recreation, offers the warmth of fellowship, satisfaction of achievement and the untold pleasure that balances the scale of our everyday life."

GEMS FROM OTHER PUBLICATIONS

*Bill Peters in Square Dance Gazette —
Baltimore, Md.*

... "Nothing livens up a dragging club more than the sudden appearance of a bunch of eager new dancers on club nights! And it is we who should be grateful to them for reminding us how much fun square dancing can be...

"(However), don't give in to the temptation that, now that you have some new blood in the club, the rest of you can sit back and take

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it easy . . . There is nothing — repeat — nothing that will dampen the spirit and the enthusiasm of a new dancer more than to suddenly find himself saddled with committee work, board meetings, refreshment details or a whole mess of responsibilities that he doesn't understand . . ."

(Knitting, continued from page 28)

Row 14: P2, * K4, P4, repeat from * ending K4, P2.

Row 15: K2, * P4, K4, repeat from * ending P4, K2.

Row 16: P2, * work a mock cable on next 4 sts, P4, repeat from * ending with a double mock cable on next 4 sts, P2.

Row 17: K2, * P4, K3, inc. 1 st in next st, repeat from * 10 times more, P4, K2.

Row 18: P2, * K4, P5, repeat from * ending K4, P2.

Row 19: K2, * P4, repeat from * ending with P4, K2.

Row 20: P2, * work a double mock cable on next 4 sts, P5, repeat from * ending

with a double mock cable on next 4 sts, P2.

Row 21: K2, * P4, inc. 1 st in next st, K4, repeat from * 10 times more, P4, K2.

Keep working in pattern, increasing on alternate ends of the stockinette pattern every 4th row (the row following double mock cable st). Refer to Rows 9, 13, 17, 21.

Work pattern until desired length is reached, then bind off, knitting the K sts and purling the P sts.

With a #0 steel crochet hook, work 5 rows of single crochet on left edge. On right edge work 5 rows of sc with evenly spaced buttonholes on Rows 3 and 4. (5 or 6 buttonholes.)

Fringe the capelet bottom with double 6" strands of Sayelle.

This is an "easy-care" capelet as Sayelle is machine washable and dryable.

ROUNDS IN SOUTHERN CALIFORNIA

Round dances chosen as Rounds of the Month in Southern California by the RDTA were, for November — Oh Boy! as an easy dance; The Night Is Young for a more difficult one. In December the choices were Blue Monday as easy; What's New, more difficult.

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They are looking forward and would enjoy the chance
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GEMS FROM OTHER PUBLICATIONS

*Bob Barthol in Square Dance — Where? —
Alameda, Calif.*

... "Most of the other recreations are competitive in one way or the other — as in bridge or other card games, where we compete against another couple or couples, or in golf or bowling where we not only compete against others but also against ourselves, by trying to beat par or better our average. Competition is exhilarating and a wonderful way of ridding ourselves of our aggressions, but it does not

come under the definition of 'fun' in the sense of laughter. On the other hand, in square dancing, we are not competing — we are cooperating. We get our enjoyment by helping others to become equals, not by trying to beat them. If a touch of Christian Principle seems to have sneaked in here, don't knock it.

"Secondly, we have the sense of belonging to some great secret fraternity. The attraction the secret fraternity has over the minds and emotions of men is attested by the fact that throughout the ages men have felt the need of

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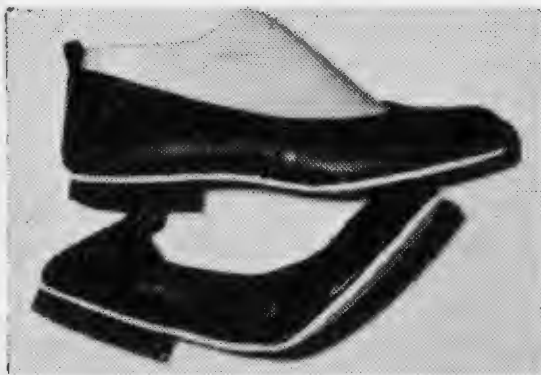


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banding together in a group, with really no other purpose than being a group... We have our rituals which are immediately recognized by another square dancer, even if he is a stranger. If a square dancer is in trouble, don't we rally around? Don't we take in the dancer who is away from home? (And one great and powerful truth is here — we do it because we *feel* like it and *want* to — not because we took an oath that says we *have* to!) And lastly, he is automatically and completely able to share our ritual and feel at home in our group, be-

cause he, too, has learned the same ritual... Yep, we've got a real fraternity here!"

NEW SECTION IN MAGAZINE

Square Dance Gazette, in Baltimore, Md., has instituted a column giving information about the historical aspects of its general locale. Mentioned are the Washington Monument, Fort McHenry, Star Spangled Banner Flag House, and the U.S. Frigate Constellation. Not only is present stress on historical significance important but the idea ties in with square dancing in its role of the American folk dance.



"HAS THE NASHVILLE SOUND"

J-133

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TRADE

By Lloyd Litman, Cleveland, Ohio

From any line, made up of dancers facing any direction, those designated by the call (men, ladies, ends, centers, heads, sides, etc.) will trade places in the same line by walking forward and around in a half circle, to end facing the opposite direction in the position just vacated.

Starting in a standard ocean wave position (1) the two ladies stay in place while the men move forward and around to the other end of the line (2) to finish the Trade in ocean wave position again (3). From a line of four with all dancers facing in the same direction (4) the ends trade by moving forward, passing right shoulders (5) to end in the line but facing in an opposite to starting position (6).





Again in a line of four (7), the centers trade. Each of the two center dancers moves forward, passing right shoulders (8), and ends in the same line but facing out (9).

Starting in the same line of four (10) the men trade (11) and end in an ocean wave line (12). Again starting in the line (13) the two ladies trade by moving forward and around, passing right shoulders (14) and end-

ing in an ocean wave line (15).

Starting in the line once again (16) one of the couples (heads or sides) trades by having the two dancers simply change their facing direction, pass right shoulders (17), and end to face in the opposite direction (18). The rule, once applied in each possible situation seems to work quite well. For drills on trade, see page 47 in the workshop.





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Jack Murtha — Yuba City, Calif.

BEING A MODEST SORT, Jack Murtha writes, "I'm a local caller and tho' I'm interested in being the best local caller I can, my 'fame' doesn't stretch much beyond the beautiful region we fondly call Superior California." Which gives the perfect opening to comment that the "best local callers" are truly the backbone of the whole calling body.

Jack started out as a folk dancer in 1949 and a caller in 1951, working with Dr. Harold Bishop at Chico State College. For 3 years he called only for his physical "ed" classes in the 5th and 6th grades. A move to Mt. Shasta and his new job in recreation and physical education brought him his first club, an adult folk dance group. Eventually, this evolved into a square dance club.

In 1960 Jack moved to Yuba City to become Consultant in Physical Education, Health and Outdoor Education for the Sutter County Schools. Out of a square dance class there in 1961 was born the thriving Sutter Beauts.

Jack has called at jamborees, fair and association dances and as guest caller for many local clubs. He tries, each year, to take a course in calling and has studied with Lee Helsel, Dick Houlton and Ed Gilmore. He just completed teaching an elementary course for



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OLD TIMER



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ROUND DANCES

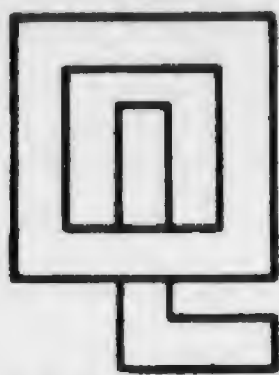
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| Melody of Love (w)/Naughty Waltz (w)..... | 7004 |
| Glow Worm (t)/Ten Pretty Girls (sh)..... | 8004 |
| Heel and Toe Polka (p)/Brown Eyed Mary (t)..... | 8005 |
| Chicago Glide (sh)/Virginia Reel (m)..... | 8006 |
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| Rye Waltz (w)/Home Sweet Home (w)..... | 8009 |
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| Arizona Waltz (w)/Waltz of the Bells (w)..... | 8049 |
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| Blue Pacific Waltz (w)/Lili Marlene (t-m)..... | 8070 |
| Side By Side (t)/Me and My Shadow (t)..... | 8075 |
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| Waltz Together (w)/Eva Three-Step (w)..... | 8096 |
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| I Miss My Swiss (t)/Kiss Waltz (w)..... | 8101 |
| Joyride (t)/Walkabout (t)..... | 8107 |
| Dreamland Tonight (w)/Skin-Em Rinky Dee (t)..... | 8120 |
| Walking and Whistling (t)/Billy Bayou (t)..... | 8150 |
| Nola (t)/Shine On Harvest Moon (t)..... | 8151 |
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In summer courses at Chico State and Cal Poly, Jack has endeavored to keep teachers up to date on teaching and calling techniques.

He is current past president of the Superior California Callers Workshop; serves as program chairman for local festivals and is a member of the Caller-Dancer Panel which is working with the Smock Committee analyzing California square dancing for general improvement.

Jack's taw, Thelma, and four children are

all square dancers except the baby who, says Jack, "practices calling—at all hours of the night."

ROUNDS CHOSEN

In evaluating round dances, the Delaware Valley Round Dance Teachers Assn. found, on their September ballot, that Philadelphia Strut fitted the category for Intermediate or Easy rounds; El Diego the more difficult dance category. Don Wilson is Workshop Chairman and reported these choices.

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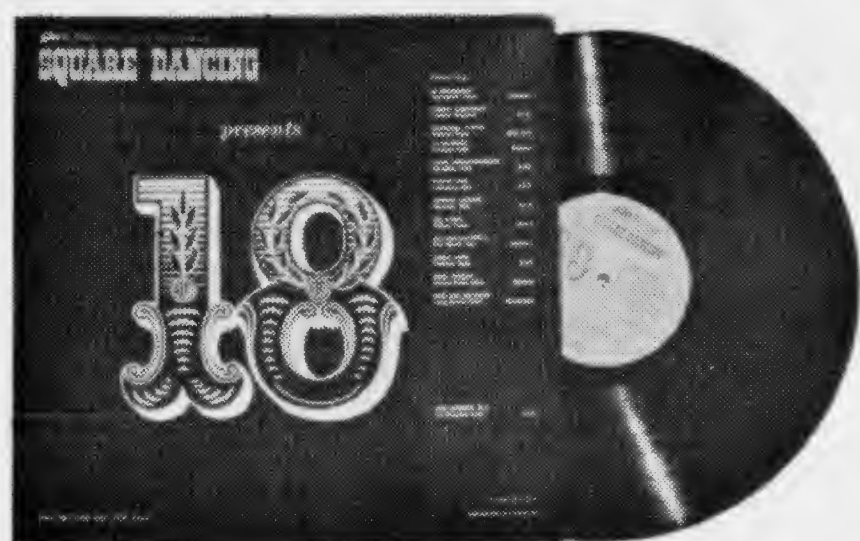
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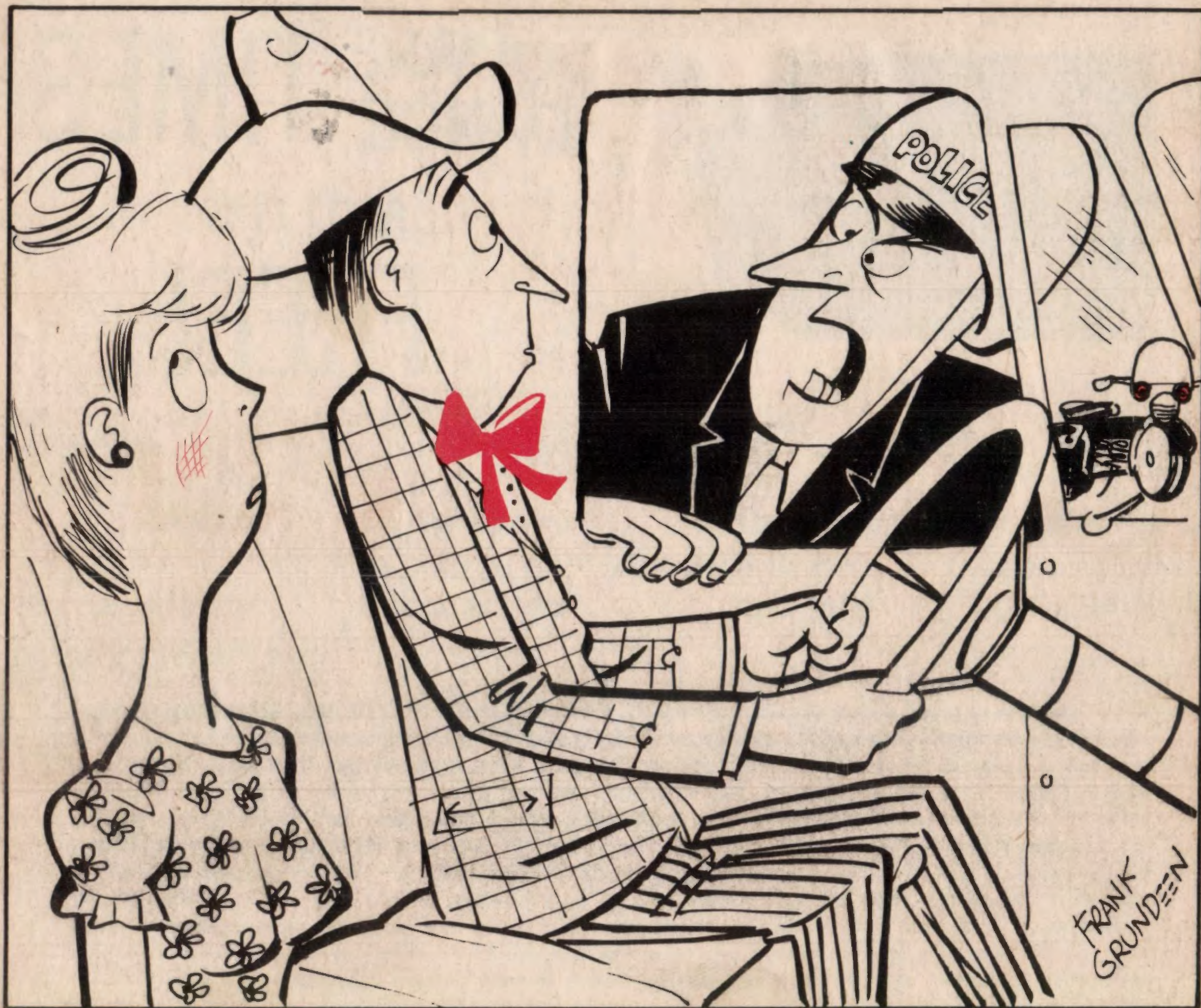
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